ARCHITECTVRE

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ILLUSTRATIONS.

Architects of To-Day.
Mr. J. Langdon Schroeder, - - - - - - 66
Competitive Designs, St. Thomas' Church, New York
Perspective, Plan, Elevations and Interior (five drawings) from each of the following competitors:
Parish & Schroeder, - - - - - - - 68-69-70
Geo. B. Post & Sons, - - - - - - - 72-73-74
R. W. Gibson, - - - - - - - - 76-77-78
C. C. Haight, - - - - - - - - 80-81-82
Lord & Hewlett, - - - - - - - 84-85-86
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ST. THOMAS' CHURCH COMPETITION.

WE publish the competitive designs for the Church, Parish House, and Rectory of St. Thomas' Church Corporation, with the exception of the successful designs by Cram, Goodhue & Ferguson. The latter are undergoing some changes, after which they will appear in Architecture.

The competing firms each received $500 for designs, except Cram, Goodhue & Ferguson who are employed to render full professional services in the erection of the building for which they are to receive five per cent. on the total cost of the building.

The following drawings were required made at a scale of 1/8 inch to the foot. 1. Plan, showing the Church, Parish House and Rectory. 2. Plan, showing galleries, (if any) Parish House and Rectory, second floor. 3. Elevation on Fifth Avenue. 4. Elevation on Fifty-third Street. 5. Exterior perspective of the Church. 6. Interior perspective of the Church.

The site for the buildings contemplated is on the northwest corner of Fifth Avenue and Fifty-third Street, of which the Fifth Avenue frontage is 107′ 6″ and the Fifty-third Street frontage is 251′ 0″, and in the consideration of the design the property shall be treated as if without any incumbrance whatever.

The style of architecture for the church and adjoining buildings shall be Gothic.

The material for the construction of the exterior shall be a light colored, hard, durable stone.

It is desirable that all the buildings be designed for a fire-proof construction.

The church may be designed with or without galleries; it shall have a seating capacity for a congregation of not less than (1700) seventeen hundred and shall include: A chantry (or chapel) to seat from 50 to 100 persons. A choir, with choir stalls for 60 choristers. Sedilia for the Bishop and for the Clergy. One or more porches, providing freedom of entry and exit; the main porch shall be of dignified and ample proportions.

The Parish House design calls for: First Story; Vestry for clergy. Vestry for choristers. Working room for assistants. Offices for sexton, for his assistants and for the janitor. Waiting Hall and lavatories. Second Story; Rector's office, ante room, two curates' studies. Hall, lavatories, and stenographer's room. Assembly room (which may be with or without gallery) to seat 300.

In the upper stories, there should be space sufficient for a large study for the Rector.

Five (or more) guild rooms, (some of which may be thrown together upon occasion) averaging 350 square feet area.

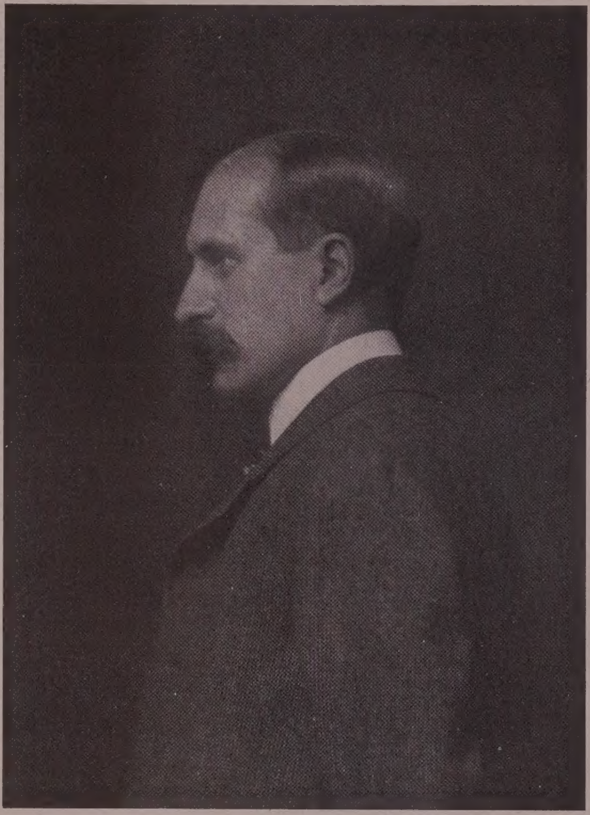
The Rectory design calls for: First Story; Vestibule, reception room, hall (with ample coat room). Rear hall, kitchen, servants' dining room, cook's pantry, and stores. Second Story; Parlor, library, hall, dining room, butler's pantry.

In the upper stories, space will be required for six or more bed rooms for the family of the Rector and his guests with dressing rooms, bath rooms and closets, also suitable accommodations for six or more servants.

PROFESSIONAL COMMENT.

THE house that won the Gold Medal of the New York Chapter A. I. A. was the country residence of Mr. Murray Guggenheim, Elberon, N. J., Carrere & Hastings, Architects.

NOTWITHSTANDING that there has been no concentrated effort to secure the passage of a licensing act during this session of the Legislature, quite by accident a bill of this character was introduced by Assemblyman Wells of Brooklyn, and unless the late date at which it was presented prevents its getting out of the Committee, we understand that it stands a good chance of passage. The most extraordinary thing about this measure is the fact that for once there seems to be a unaminity of sentiment amongst all of the Architectural Societies. The readers of the Architecture will, no doubt, recollect that in previous years all of the opposition has been developed in the New York Chapter of the American Institute of Architects. But at the Chapter meeting held on April 11, this body reversed all its previous actions upon similar measures, and not only approved the bill, but also appointed a Committee consisting of Messrs. Parish, Yost, and Waid to go to Albany and push the measure in the interests of the Chapter. The bill is substantially the same as the one which failed two years ago, with the exception that it provides that the Board of Architectural Examiners, "shall consist of five persons who shall be appointed by the Regents prior to May 1, 1906 to hold office for two years thereafter. These Regents shall appoint said five persons from the persons nominated as hereinafter provided, but if the nominations are not made, the Regents may appoint such persons as they see fit. The nomination shall be made as follows: The New York Chapter of the American Institute of Architects may nominate four names, the Brooklyn Chapter of the American Institute of Architects may nominate two names, the Buffalo Chapter of the American Institute of Architects may nominate two names, and the Fine Arts Federation of New York may nominate two names of persons whom each Society desires to be appointed on the Board." It will be seen that this provision places the appointment of the Examining Board practically in the hands of the Technical Society and in this respect is more liberal than the previous bills. The opposition developed at the meeting against the measure, consisted in the usual criticism that it did not prevent the employment of unlicensed men, but its supporters succeeded in convincing the meeting that notwithstanding its shortcomings that this bill was at least a beginning in the right direction, and in order to emphasize its position, the Chapter passed resolutions approving the principles involved, while not absolutely giving their endorsement to the measure itself, and it left the matter discretionary with the Committee as to whether they should attempt to have the bill amended, or to secure its passage of its present shape.



Architects of To-Day.

MR. J. LANDON SCHROEDER, NEW YORK.

THE resolution in the Board of Aldermen providing for the appointment of the Commission to prepare a new building code is still resting in Committee. Some opposition has developed to the measure from outside sources, which makes it advisable to hold the resolution back for the present, but the chances for its final passage are still good. Certain men interested in the proposed new code are urging that the license principle be incorporated in this statute, but that its application be somewhat different from that which has been put in force in other States. The proposition is not to license architects as such, but to license superintendents of construction within the City, the idea being to collaborate that the work of the Bureau of Buildings by a requirement which would insure the only practical method by which the authorities can exercise vigilent supervision over the immense number of buildings continually under their control. The scheme is to compel by statute that the erection of every structure within the City limits shall be in charge of some one; whether he be architect, builder, engineer, or owner, who shall have proven his competency to the satisfaction of the authorities, and that this superintendent in turn should be personally responsible not only for the proper carrying out of the drawings for which a permit has been granted, but also for the prevention of the accidents which frequently occur through faulty and careless superintendence. The practical application of this principle simply extends the Police power of the City to superintendents of construction and makes them personally responsible for the results, and it is argued that this measure would prevent the incompetent speculators from assuming control and would at the same time put a premium on intelligent and straight-forward work.

IT is not generally known that a curious experiment has been tried in the construction of Hotel Belmont, which is only apparent to the general observer after he is cognizant of the facts. In order to prevent the impression that all tall buildings give of having a lean towards the street, the architects have treated the outside walls with an enthasis which extends from about the ninth to the seventeenth story, and which averages an inch in every twelve feet, or eight inches in all. It will be remembered that the late Bruce Price tried to overcome the same difficulty in the American Surety Building by setting his window frames at varying depths from the building line, and having them almost flush at the first story, and gradually going back to a deep reveal at the top.

THERE is an opportunity for some member of the New York Chapter to have honors thrust upon him if he intends being in London from July 16 to 21. The International Congress of Architects meets on these dates, and while the New York Chapter does not feel that it desires to send a representative at the Chapter's expense, the Secretary has circularized the members, asking for the names of men who may be in England at that time, and who would be eligible for appointment as the Chapter's delegate or delegates.

CERTAIN students of the Thirteenth Century Gothic have claimed that they have discovered decorative refinements in the Gothic work of this period which are quite as peculiar as the constructive ones demonstrated by Professor Goodyear. These gentlemen claim that an examination of the detail of these Gothic buildings will demonstrate that the ornament is altered or totally changed with a regularity which shows that the designers were governed not by fancy, but by definite rules. They point out that the difference in grace and lightness between the ancient Gothic building and its modern prototype, is to a large extent due to the fact that the modern designer repeats his ornament absolutely from one end of a design to another and thereby loses the grace and play of the light and shade which is so apparent in the older works. This reminds us of a criticism which has been made in relation to a well known pen and ink artist whose specialty is architectural subjects. Some of his friends have frequently stated that the reason for his presenting architectural subjects with so much dash was due to the fact that he was not over familiar with architectural detail. His drawings of the ornament are therefore simply suggestive and answered the purpose in the architectural picture far better than the laborious methods usually employed by men more familiar with ornamental detail.

MANY contractors who are doing work for the City are complaining bitterly against the system adopted by certain architects who have municipal commissions which requires that all of the details except those on a very small scale shall be prepared by the contractor, and at his own expense and submitted to the architect for approval. One contractor stated to us recently that in an important building which he had under way, he had been compelled to spend over two thousand dollars for the preparation of these details, and as he had not included this amount at all in his estimate, he was just that much out. He further stated that he had found it good policy for some years to place an item in each estimate for five hundred dollars "to please the architect," but that he thought this detail system was going too far.

A well known firm of decorators has been publishing an advertisement in the daily press for some weeks, calling attention to the fact that they were both designers and contractors and urging upon owners that it was only by this method that satisfactory results could be obtained. This system is undoubtedly growing and it seems to us that the architectural society should impress the public with the fallacy of this argument. It is just as true now as it was two thousand years ago that no man can serve two masters. We take it that it should be apparent to any owner without much argument, that when the designer and the contractor is one and the same person, the designer is apt to design for the contractor's rather than for the owner's interest.

IT is so seldom that the minimum fees provided in the schedule of the Institute are increased with the consent of the owner, that it is interesting to note that the program for the new National Theatre provides that the fee of the successful competitor is to be six per cent. upon the total cost of the edifice. Seven hundred and fifty dollars is allowed to each competitor to cover his expenses, and the jury is to be composed of three of the Founder's Building Committee, Mr. Conried as the theatrical expert, and three architects chosen by the competitors. The cost of the building including the architect fees is expected to be one million seven hundred thousand dollars.

PAINT PROGRESS.

THE conscientious architect owes it to himself no less than to his patrons that he should understand the subject of paint at least superficially. To go to the bottom of the subject is scarcely possible, since technical experts as yet agree on very few points connected with it. They are practically agreed, however, in condemning precisely the practice still adhered to by the majority of architects. What this practice is, everyone who is familiar with current specifications understands; two or three coats of lead and oil tinted to the desired color, the actual preparation of the paint being left largely to the discretion of the contracting painter.

Now the long series of exhaustive experiments conducted by the Pennsylvania Railroad, under the supervision of Dr. Dudley, have proved as conclusively as any fact can be proved, that pure pigments of the basic type do not make satisfactory paint; while Mr. Job, Chief Chemist of the Reading Railway, has also clearly demonstrated the fact that fine grinding of pigments and intimate incorporation of the various ingredients of a paint determine to a large degree its durability.

These two controlling factors,—fine grinding and intimate union—are precisely the two conditions necessarily wanting in a hand mixed paint. The only form of paint in which they are preeminent is a properly made ready mixed paint.

On the face of the matter no one would deny that this is the only logical form of paint. Given the same formula, there is no intelligent user of paint that would not prefer to leave the entire process of selecting, grinding, and mixing of components, done under proper supervision, to a well equipped paint factory than to run the risk of accidental or intentional adulteration and necessarily imperfect combination in the paint shop. It resolves itself, then, into a question of the materials used in either case.

But, it has been pointed out, materials used in ordinary practice for contract work are not by any means the best available. While lead is a very useful ingredient in certain types of paint, it is not the only desirable ingredient. Both technology and paint manufacturing progress have left this antiquated practice far behind, except in architectural specifications.

Few large railway companies, agricultural implement makers or structural steel builders of the present day in any case tolerate a straight mixture of lead and oil in their work. Such specifications, where white or a tint is required, uniformly prescribe the addition of zinc oxide or other white pigment and some inert material to the white base.

The manufacturers of ready mixed paints have followed far more closely than either the average painter or the average architect the progress of technical development in these lines, and while it is true that by no means all ready mixed paints reach or are intended to reach the desired standard, yet, as a matter of fact, the average prepared paint put out by a reputable manufacturer, if fairly handled by the painter, will afford more permanent decoration and protection at a lower cost than the routine shop-mixed lead and oil.

H. B. G.

ART, SCIENCE, AND PRACTICE IN ARCHITECTURE.

C. J. WARREN.

IT is well recognized that Law, Medicine, and Engineering are all arduous professions, demanding from their followers a large amount of study before they are fit to exercise them, and constant touch with what is going on day by day and year by year, in order that they may not fall behind. This is not, however, the view which is commonly taken of architecture; yet it is true of that as it is of any other calling. To a certain section of the public, architecture is an art, and nothing else, demanding no knowledge whatever, but merely instinct and the capacity for making pretty drawings. Yet even in this aspect the public always recognize that it requires many years of patient study to educate a painter who can produce anything more

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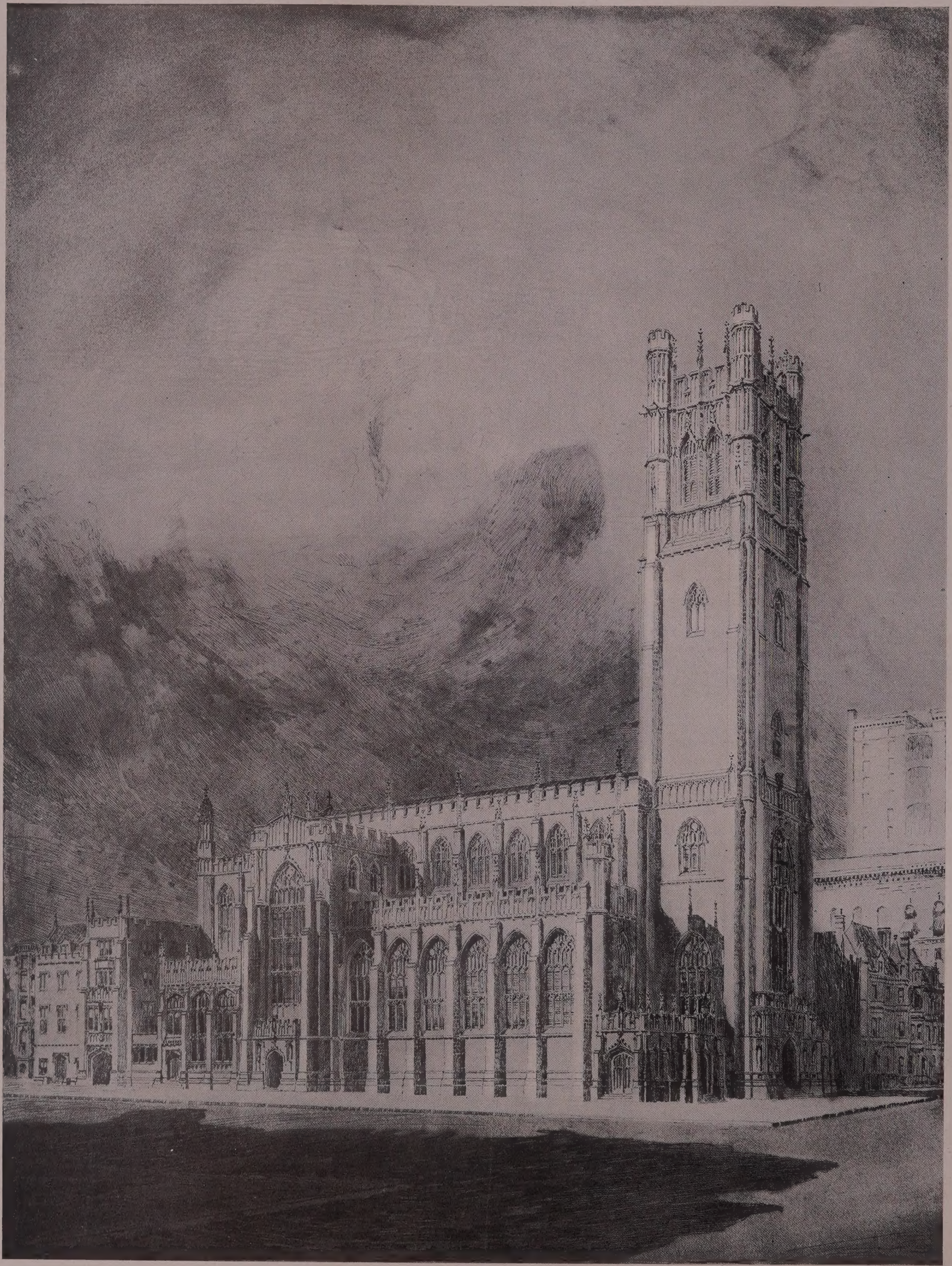
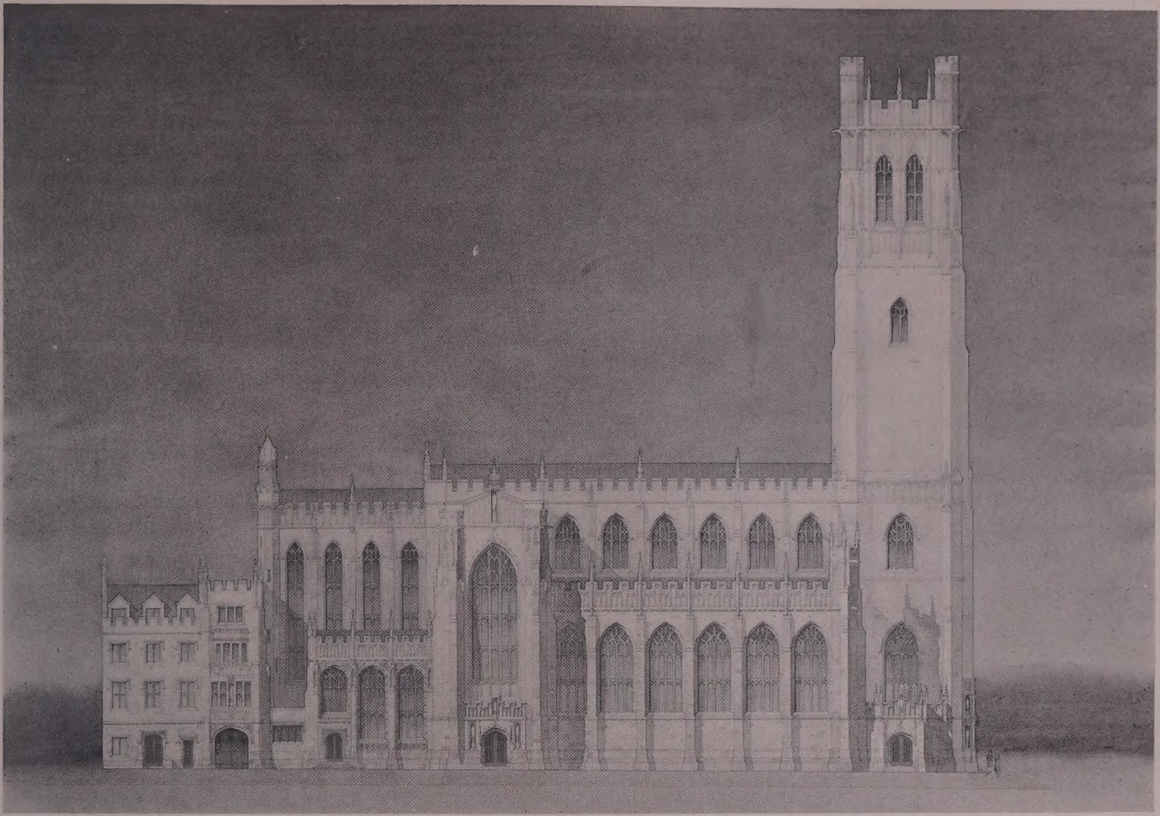
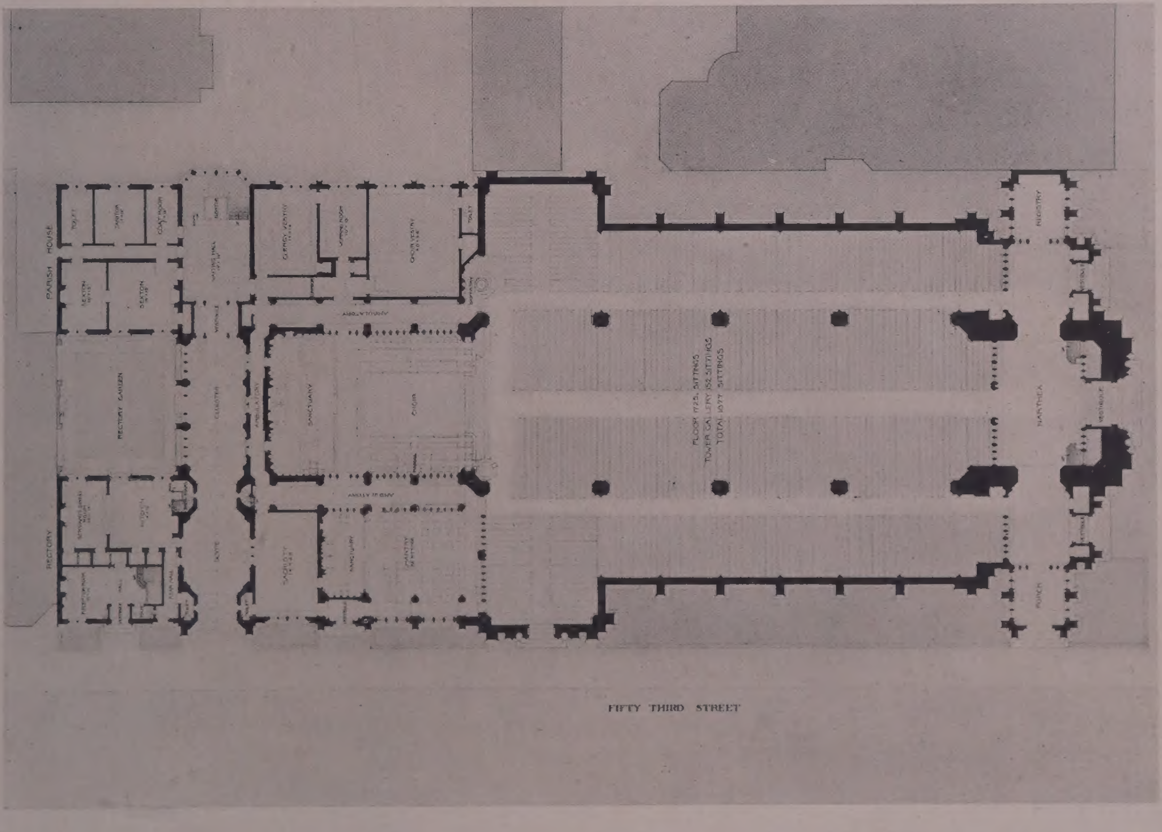


COMPETITIVE DESIGN, ST. THOMAS' CHURCH, NEW YORK.

Parish & Schroeder, Architects.





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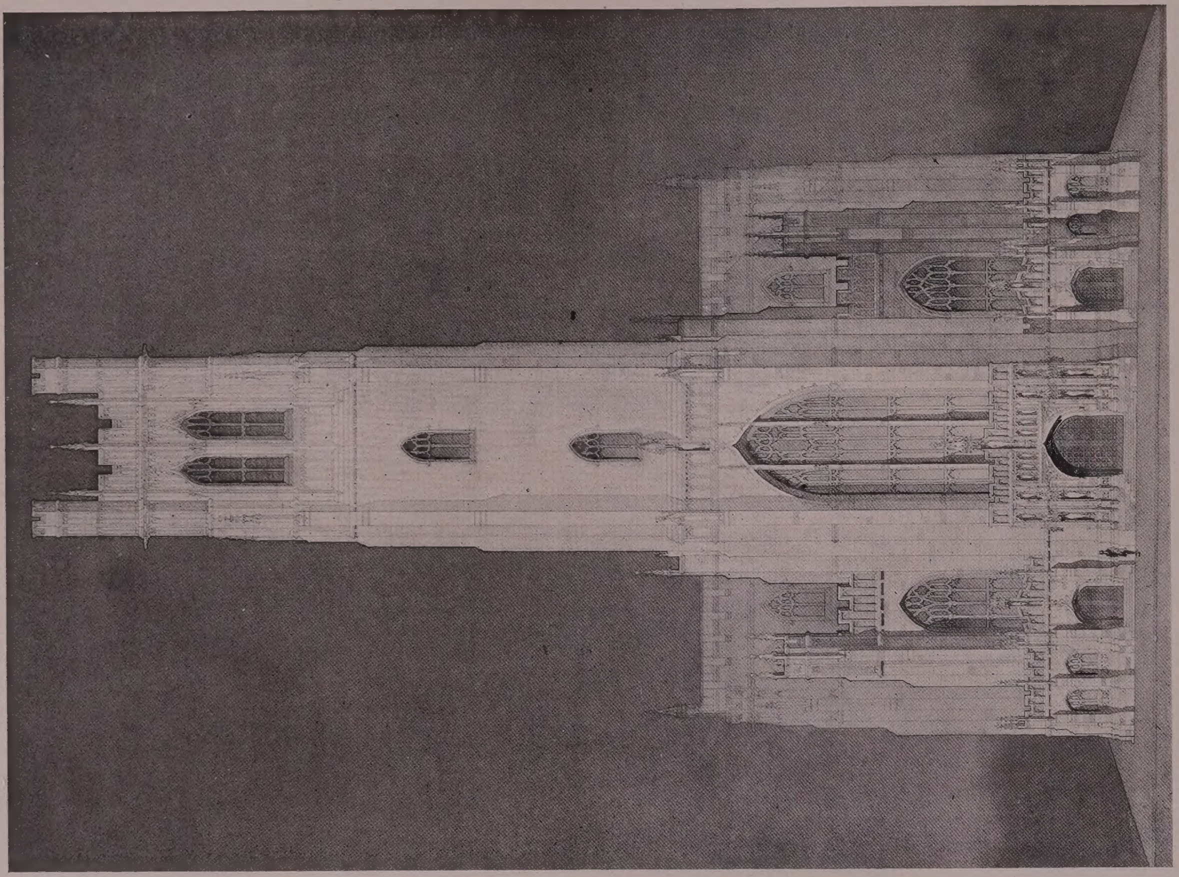

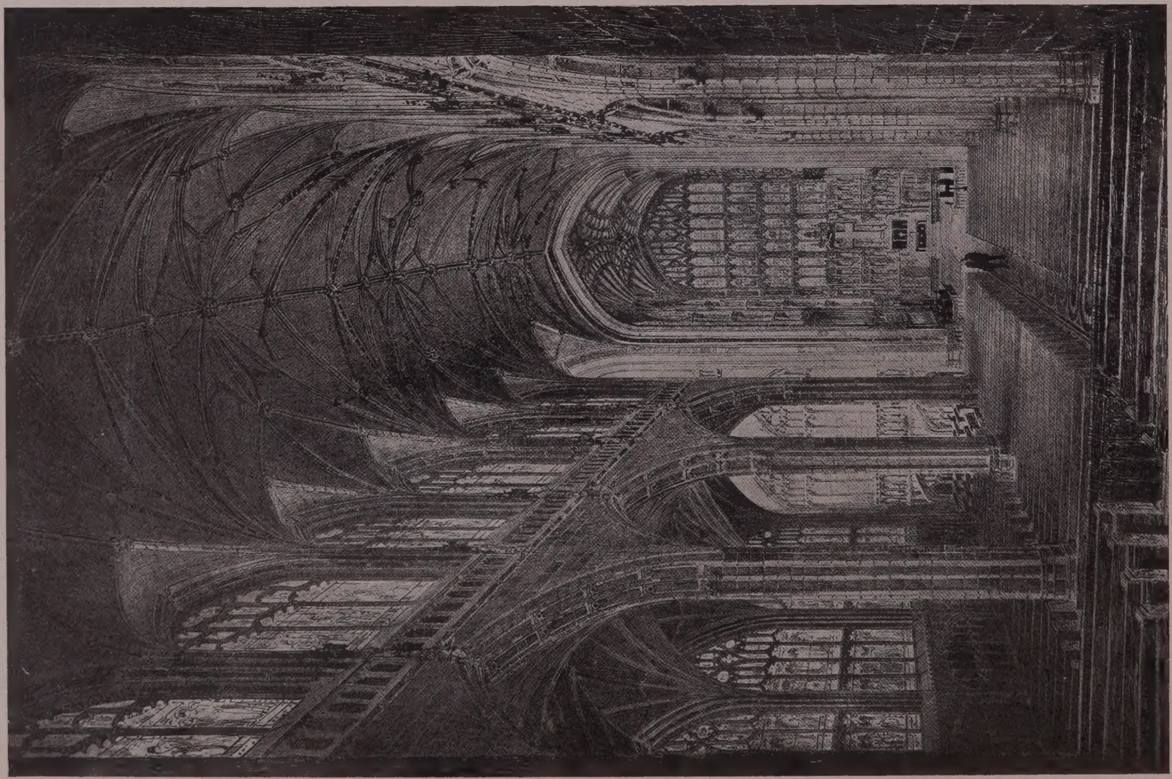

COMPETITIVE DESIGN, ST. THOMAS' CHURCH, NEW YORK.

Parish & Schroeder, Architects.

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than daubs, however great may be his initial ability; and on the artistic side alone the architect has to learn infinitely more than the painter. He has to make himself fully acquainted with the traditions of art throughout all civilized times, and to acquire the power of representing his ideas upon paper, as they have to be rendered into concrete form by other hands—a much more difficult task, obviously, than that of producing his own results, and without any opportunity for correcting his mistakes. The painter sees his work gradually developing, and can alter it and improve upon it from time to time. The architect has to devise it entirely in advance, and has to foresee effects.

After all, however, this is only a small part of an architect's business—and perhaps not the most exacting part. The artistic results at which he aims can only be successfully achieved by a thorough knowledge of the science of building, and this demands the possession of quite different qualities from those which are usually allied with the artist. Exact thinking is a necessity, while reasoning and argument based upon early thorough scientific training are essential at the very outset; for the architect must be able to construct above all things, and his power of design—in other words his artistic sense—can be employed only after he has acquired constructive ability. In this branch the thoroughly accomplished man needs to be trained at least as highly as the engineer; and if it be admitted that an engineer's profession is an exacting one, how much more exacting must be that of one who superadds the artistic to that knowledge which an engineer must essentially possess?

To a large number of the public, on the other hand, architecture does not appeal either as an art or a science, but merely as a business; and, unfortunately, this view is taken by a considerable number of practitioners also. It is a means of earning bread and butter with an occasional piece of cheese! Consequently the principal essential is to obtain "jobs," and to carry them out with a minimum of labor and the maximum of satisfaction to the clients. This means that all building must be done at the lowest possible rate, that specifications and contracts must be carefully worded and rigidly enforced, and that the general routine of negotiating, financing, etc., must be attended to in a business-like fashion. Thus architecture, as a profession, has three aspects: it is an art, it is a science, and it is a business. Considered as either of these, it is not more exacting than either of the other great professions; but when, as should always be the case, one who has adopted it attempts to be at the same time artist, scientist, and business man, he at least soon learns how exacting the calling of an architect can be. Yet nothing less than this will properly suffice. The artistic designer without scientific knowledge, is as liable to make mistakes as the scientist without artistic instinct is sure to erect hideous caricatures. The business man without either art or science may make a living or even a fortune; but he is not likely to leave behind him an architectural record of any worth; while, on the other hand, art and science combined will lead a man but little distance in practice if he has not business capacity, method, and acumen.

The man of triple ability, capable of holding his own with his fellow-men —in other words, a business man—able to argue scientific problems with the engineer, and to produce beautiful buildings which entitle him to rank in art with the greatest painters and sculptors of the day, is indeed a rarity; yet all these things are necessary to make up the architect of the highest rank. Many will say that it is a high ideal; but then, without ideals nothing is ever accomplished. Doubtless, to each man greater opportunities and greater possibilities occur in one direction than in another; but it is essential to strive for the triple accomplishment.

THE ASSESSING OF COMPETITIONS.

C. M. MORRIS.

AMONGST all that has been said about architectural competitions of recent years, the assessor's point of view has come in for but little consideration. There has from time to time been much cavilling at awards, but it has been on rare occasions only that the general competing body of architects has been allowed a peep behind the scenes, enabling them to recognize that the assessor's difficulties are many, and that proper adjudication is only possible with a great deal of painstaking care. Amongst those few who see the assessor's side as much as they do the competitor's, it is well recognized that the ideal assessor has yet to be found, while there are as many different methods of assessing almost as there are assessors. The general idea as to the method of procedure adopted in adjudicating upon the designs sent in for an architectural competition is that the process adopted is that known as "weeding out," the drawings being gone through several times, at first merely glanced at with the object of rejecting those which are obviously unsuitable, and then, that by a process of elimination, a result of some sort is gradually arrived at. This may be true in some few cases, especially when the assessor is a new hand at his work; but the more experienced man soon finds that it is unsatisfactory, for it frequently happens that designs which are rejected in this way at the outset on a casual glance prove, when thoroughly investigated, to be amongst those which are most suitable for adoption.

Another, and perhaps preferable method when it is only necessary to select a single design, and not to discover for the sake of premiums the best two or three, is that of comparing plans in pairs, taking them two by two, and in every case rejecting one of the two, afterwards taking those which have been selected by this means, and again comparing them in the same way, always on the principle that out of two designs one must be better than the other. There may be a suggestion of a billiard tournament about this, and it errs in exactly the same way as such a tournament does, in that the best two designs may very well at one of the earlier stages be compared for criticism, and thus the second best may be thrown out and never reach what may be called the "final," and so miss receiving a second premium, if there be one, and, perhaps, obtain comparatively scant attention. Possibly an assessor in such a case, noting that he had before him two really good schemes, would place even the rejected one aside for further consideration in the final "heat."

The really conscientious assessor, however, rarely trusts even to this method. As a preliminary, he will go through all the plans with great care, examining them in the light of the conditions, and, if necessary, cubing the contents in order to ascertain whether there has been compliance or not, and rejecting those which do not comply with them, in the spirit, at least. In the eyes of many competitors there ought to be absolutely literal compliance; but there is a general agreement amongst assessors that conditions should not be so drawn as to render this necessary, it having frequently happened within the experience of all that the best scheme submitted in a competition is one in which some comparatively immaterial condition has been ignored. This preliminary investigation serves a further purpose, in that it gives the assessor a much more thorough grasp of the problem than he probably possessed previously, and he is now able

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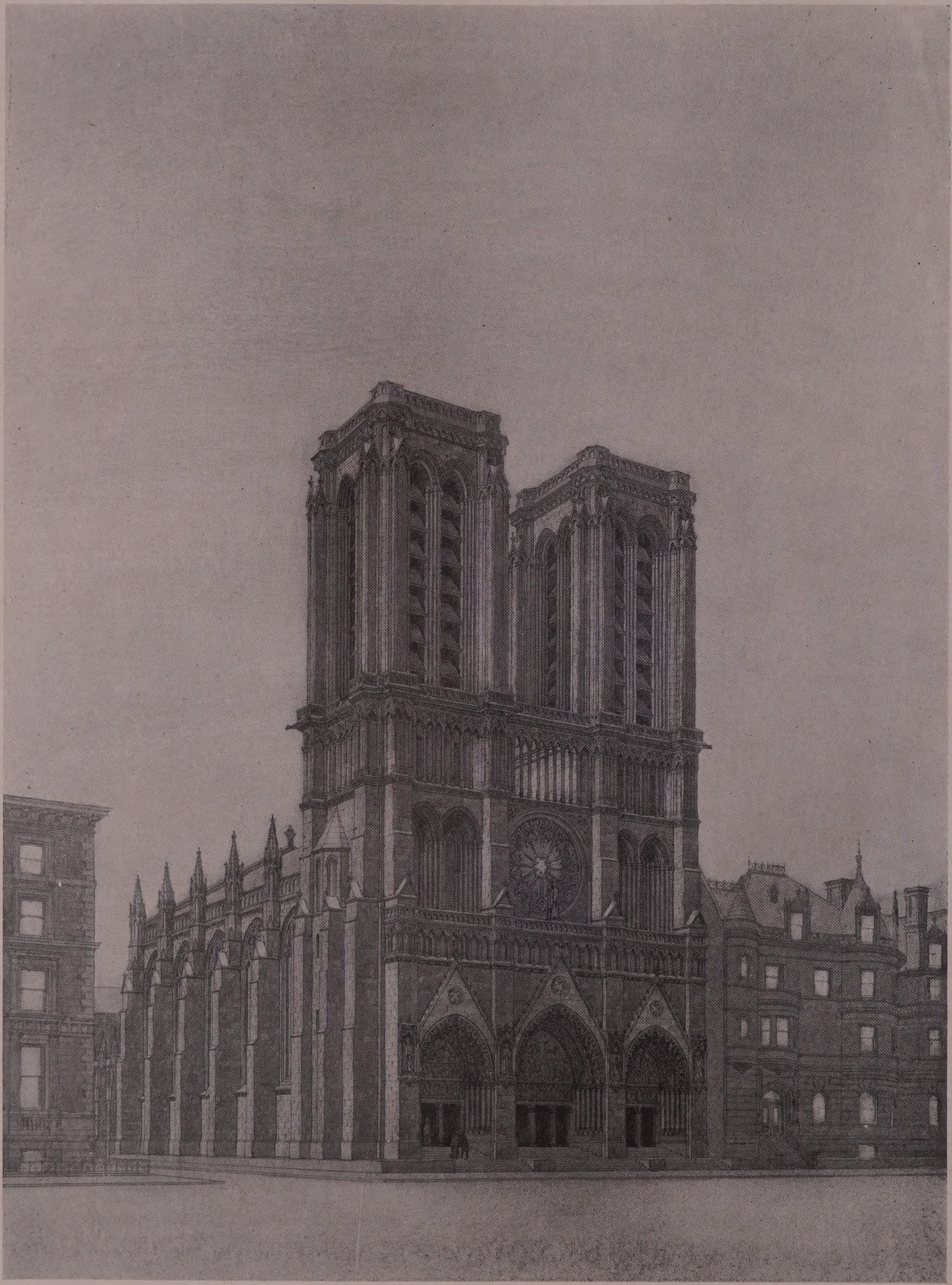

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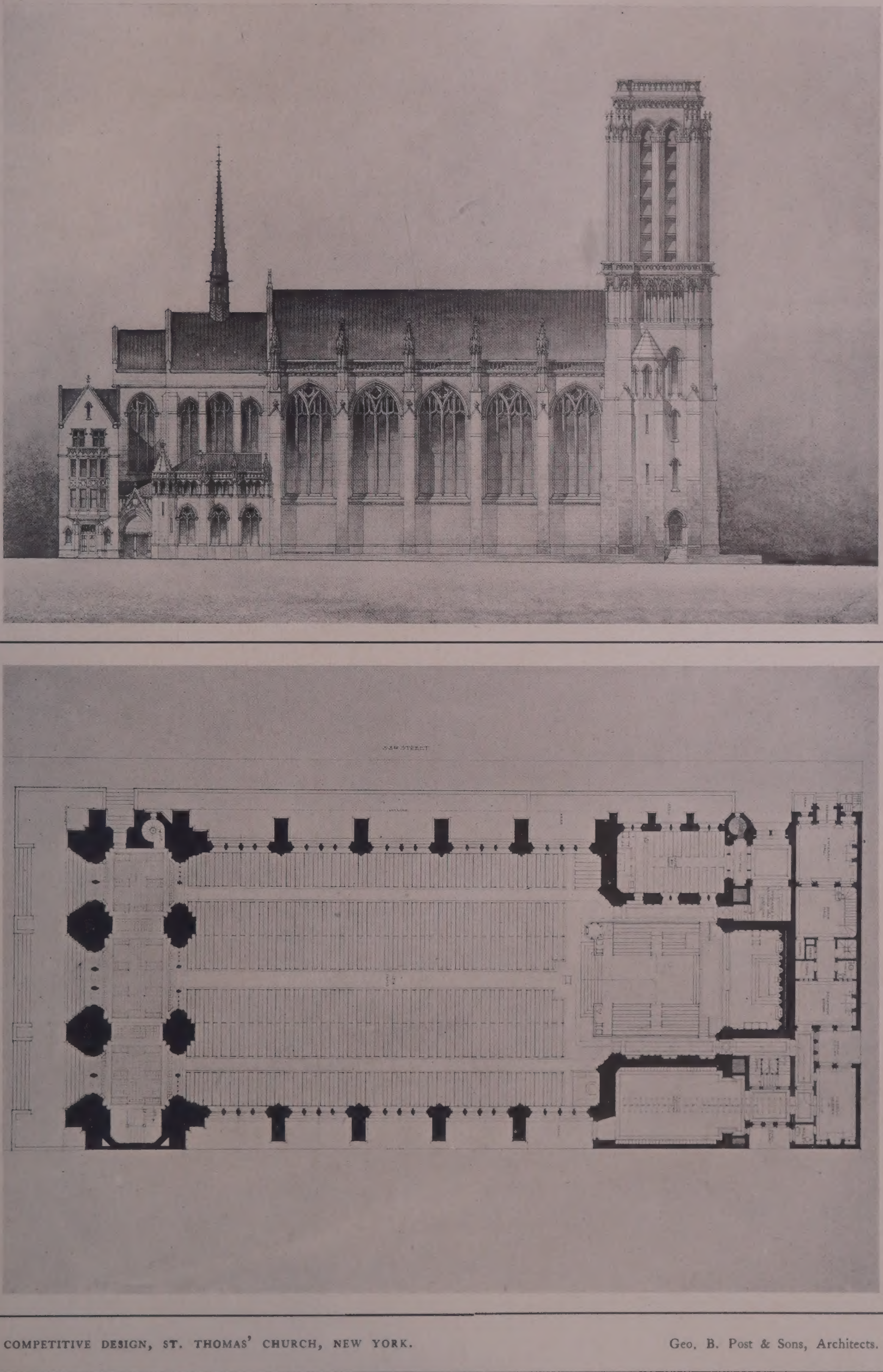

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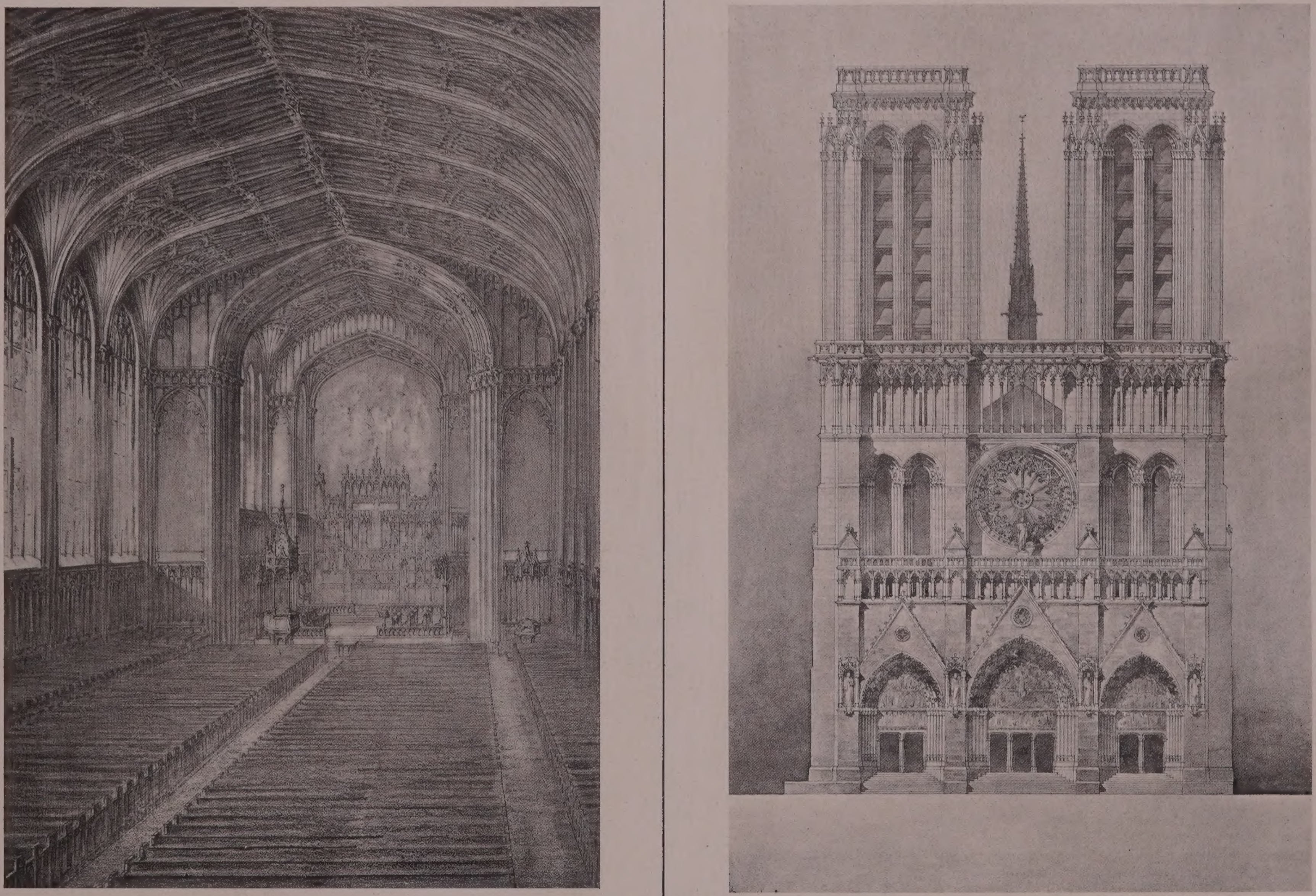

COMPETITIVE DESIGN, ST. THOMAS' CHURCH, NEW YORK.

Geo. B. Post & Sons, Architects.

(Continued from page 71)

to start comparing the plans and writing a comparative record of each in tabular form, making headings for his columns of such points as he thinks to be of the greatest importance, and possibly alloting marks to the various points. Then, taking the plans, one by one, and reducing them to numerical values, in this way he deals with them much as an examiner does with a set of examination papers, and is able at the conclusion of his work to total up the results, and at least arrive at a conclusion as to which are the few best. These he will take and again examine with even more minute care, until he arrives at his final decision.

At this stage the question arises as to how he should report his result, and three courses are open to him. He may merely, as is the custom with some of the best-known assessors, write a short letter stating which designs he has placed in the premiated positions, giving no reasons whatever for his selection, and refusing to do so even if asked by the Building Committee. This is a high-handed method, perhaps, but it is a very safe one from the assessor's point of view. His judgment may be called in question, but there is no room for argument with him. Another course frequently adopted is that of making a public report in this form, as well as a private report in greater detail to the committee, whom the assessor may even be prepared to meet and explain his award to in fuller detail. The third, the most honest, and the best course, though that unfortunately which is least often followed, is to prepare a full report based upon the notes which have been made upon each design submitted, showing in what way every unsuccessful competitor has failed. This is of real value to the committee and to the competitors, who are thereby enabled to understand the amount of work which the assessor has done, and to recognize the grounds of his judgment, which, even if they do not agree with it, they will probably recognize as having some weight; while in many cases it would prove to the advancement of general architectural knowledge, competitors who have once made any glaring mistake, and had it pointed out to them, not being likely to repeat it again. Similarly, anyone walking round a room in which the designs may be exhibited, with a detailed criticism in his hands, would gain an amount of knowledge and understanding of the particular subject which was being illustrated, which could probably be secured so well in no other way. The objection, and from the assessor's point of view it is a very serious objection, to the general adoption of this course is the risk of dissatisfied competitors falling foul with the judgment, and having some peg on which to hang their objections. It is not every man who has the courage to state the reasons of his opinion, and to stick to them afterwards under all circumstances without losing his temper. Still, this is the course which is always followed by our judges in giving their decisions in civil cases. Juries are permitted to give their decisions without reasons—perhaps rightly so, when a jury consists of twelve men whose reasons might all be different; but when skilled judges are employed, even if they form a court of three, the reasons are given in full, and each judge gives his own reasons. If we ever come to the time when a jury of assessors will be usual, it may then be necessary to avoid the publication of the reasons for an award; but so long as the single assessorship remains it is sincerely to be hoped that clear and full reports upon all designs submitted may become, before long, the rule instead of the exception.

PARTNERSHIPS.

IT is a common practice in the United States for firms to be established one of whose partners is an engineer, another an architect, and the third possibly a builder. Combination businesses like this are rare with us, though it can well be understood that under certain conditions there may be much to be said in their favor, and even in England the combination of the engineer and architect is one which might be advantageous on many occasions. It is, however, our practice when such a combination is necessary, to arrange a temporary partnership for some one particular piece of work, or for two distinct appointments to be made by the client, says the *London Building News*.

Other combinations, however, are by no means rare, it being frequently the case that architectural partnerships are arranged between two gentlemen, each of whom is a competent designer, while they have quite different tastes, one of them undertaking the office work and actual designing, while the other interviews clients, conducts negotiations with builders, and supervises the work in progress; while it is not uncommon, particularly in country towns, for one member of the firm to be a quantity surveyor. This is particularly so where there is a large and varied practice which has probably been started by some one man, but has grown beyond his own personal oversight. When this has occurred, either a former assistant has been raised to a position of equality, or a partner has been sought who can relieve the principal of such portion of the work as is less congenial to him, leaving him free to develop that towards which he is most inclined. These are often satisfactory partnerships, particularly when the two members of the firm differ greatly in age, so that the original founder is unquestionably the senior, and deferred to on all occasions. Other satisfactory combinations are those which are to be found when two young men commence practice together, having previously known one another for several years, either as school or office companions, and upon so intimate a footing that each may say what he likes to the other without offence. In cases like this, there is no great necessity for such absolute division of labor as is above suggested, or for inequality of age or capacity. The partners are thorough friends, and everything is shared in common between them.

Another satisfactory partnership is often that which is based entirely upon business grounds, the partners having been strangers until financial considerations drew them together. Under such circumstances, the duties of each are generally clearly defined, and their position towards one another is very different from either that of old friends, or of an old man and a young one. Everything is exact, and the partnership agreement may be expected to be carried out to the letter, but neither is likely to have much sympathy with artistic ideals.

This brings us to the consideration of the arrangement which should always exist between partners. Two young men, when starting together, will frequently merely put their capital in equal shares into a common banking account, and will agree to divide everything equally. Many such a partnership, starting in absolutely good faith, is founded upon nothing more binding than custom and good-fellowship. Such an arrangement works well enough until some unexpected difference arises, or until the eventual dissolution arrives, as it always must do at last, possibly by the death of one or other of the partners, and by his place being taken by an executor who does not appreciate the looseness of such an arrangement. It is very commonly the case that in such a partnership as this, the books, like everything else, are kept in a haphazard fashion. Now, strict book-keeping is above all things the greatest essential to partnership. It is important enough in a personal business, for without it many an account is liable to be overlooked, and much

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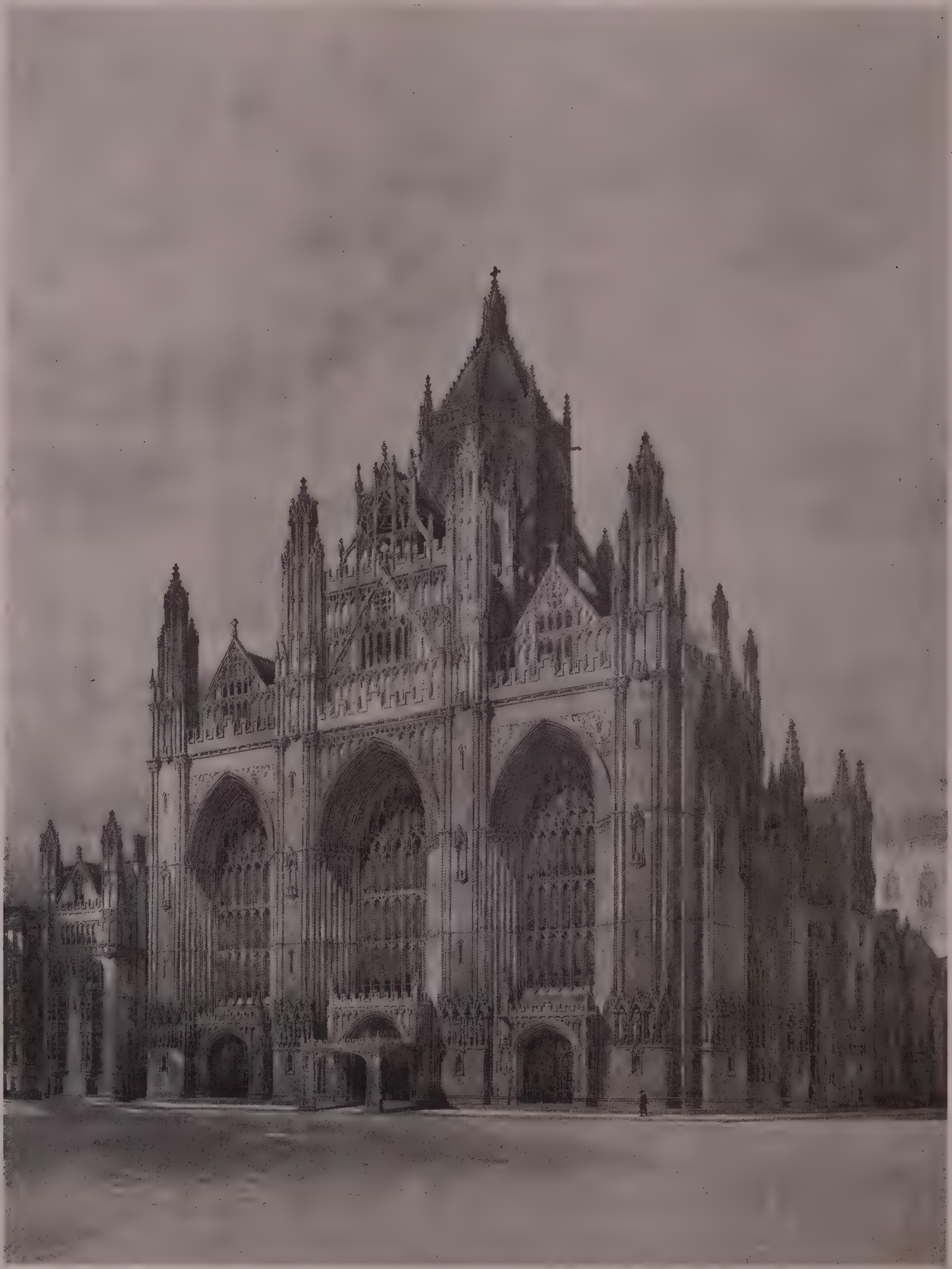
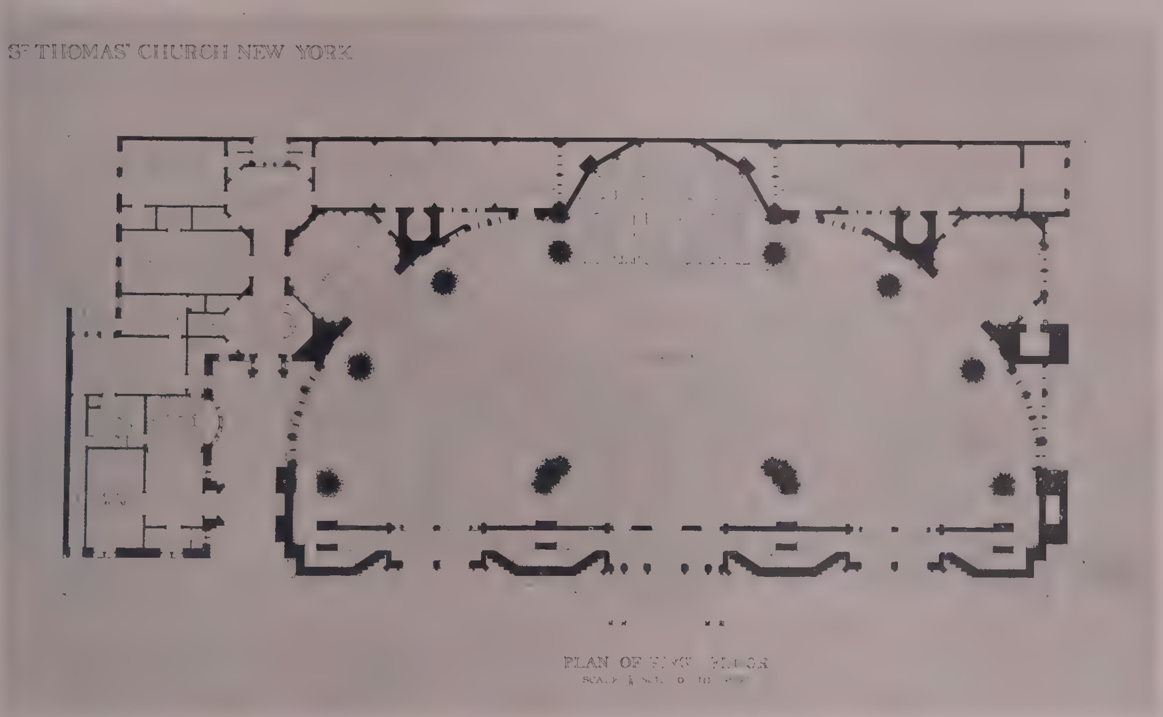
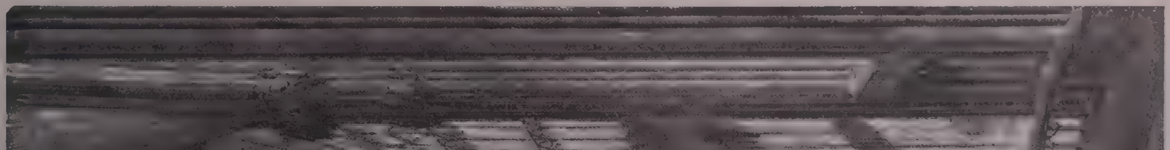


COMPETITIVE DESIGN, ST. THOMAS' CHURCH, NEW YORK.

R. W. Gibson, Architect.





R. W. Gibson, Architect.

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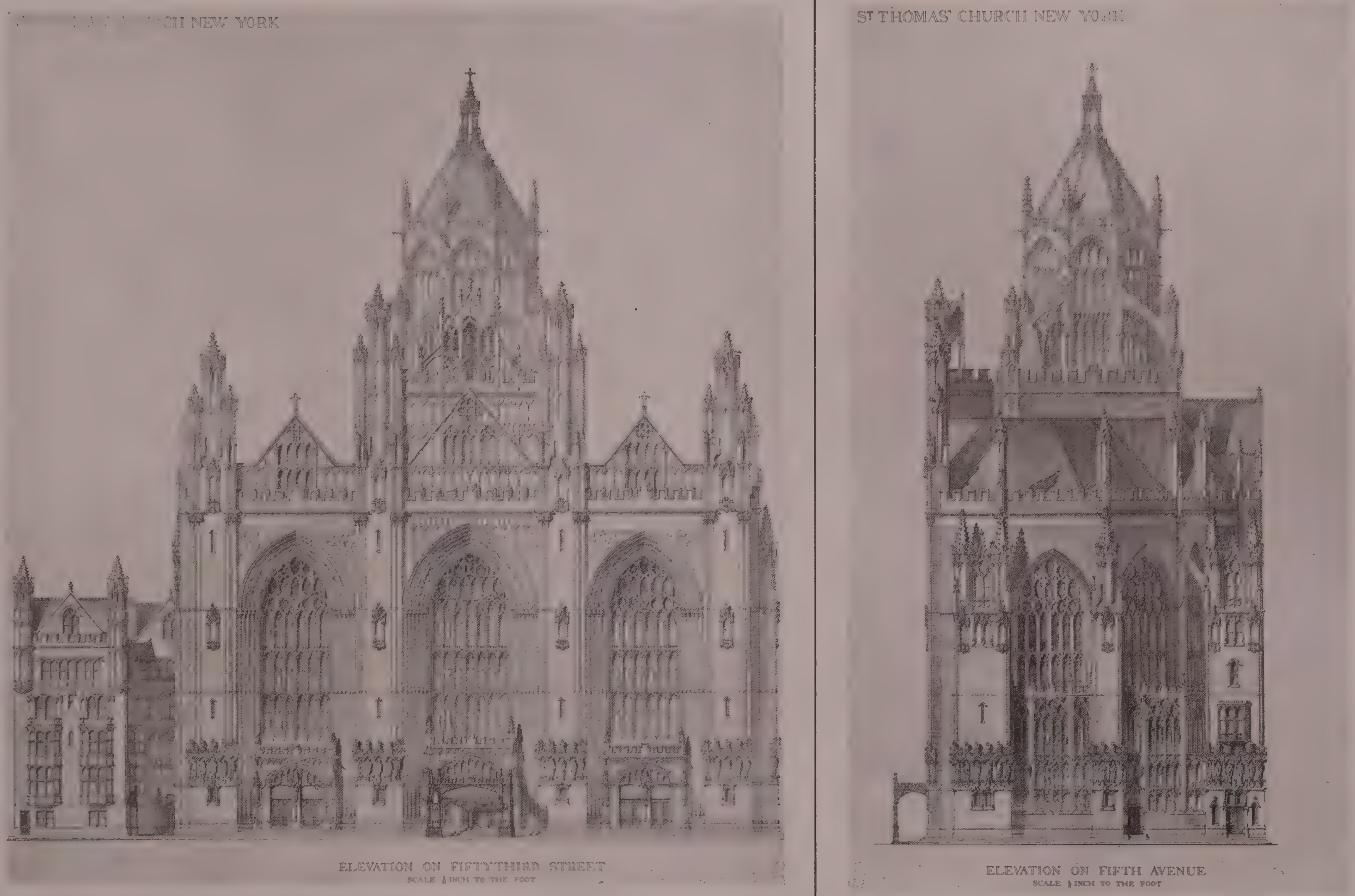
CH NEW YORK
ELEVATION ON FIFTYTHIRD STREET
SCALE ⅛ INCH TO THE FOOT
ST THOMAS' CHURCH NEW YORK
ELEVATION ON FIFTH AVENUE
SCALE ⅛ INCH TO THE FOOT

COMPETITIVE DESIGN, ST. THOMAS' CHURCH, NEW YORK. R. W. Gibson, Architect.

(Continued from page 75)

misconception may exist as to the true income and financial position of the undertaking at any time. Where partners are concerned, however, this is of very much greater importance. There is always the possibility of dissolution, with its consequent necessity of arriving at a financial understanding, and it may at any moment be essential to ascertain the precise position of affairs. Nothing is so likely to lead to a quarrel as inexactitude or want of knowledge on such points as these. The two primary requirements, therefore, in any partnership are that there should be a formal and exact agreement containing all the essential points of the arrangement upon which the partnership is based, and that the books of the firm should be perfectly kept; and to insure the last it is quite necessary that they should be audited annually by a skilled accountant who has no personal interest in the concern. The second essential is perhaps merged in the first, for any solicitor in drawing up an agreement would be sure to see that a clause was inserted which provided for proper book-keeping.

The preliminary negotiations previous to drawing up a partnership deed generally occupy some considerable amount of time. If a business is in existence into which the partner is to be introduced, the first necessity is to ascertain the average net income over a sufficient number of years to insure a tolerably correct amount being arrived at, such as it may be assumed is at the command of the business for the future. An architect's practice will often vary to so great an extent that a much longer period has to be taken than is usual or necessary, say, in the case of a doctor or a lawyer. There are, however, many country practices which are tolerably steady, varying comparatively little from year to year, and of such a nature that the probability is that an incoming partner will make little difference either one way or the other, neither greatly increasing the total by personal effort, nor diminishing it by making enemies, even although the general presumption is that two men can introduce more business than one. In such a case a period of comparatively few years need be averaged, but it is probably even then better to take five years than three, and the average can be much better struck if there has previously been proper book-keeping, showing the annual earnings and expenses, than if everything has been trusted to a bank pass-book, which shows nothing more than receipts and outgoings. With a steady business of this kind, it is usual for the present holder to demand from the new-comer two or three years' purchase, according to circumstances, of the share which he is to have, after making a proportionate allowance for the value of the new-comer's services as an ordinary assistant. Say, for instance, that the average net income was £900 a year, and that it was intended to sell to the new-comer one-third of this, he being a comparatively young man. The income is a steady one, and not likely to change, and under these circumstances it is considered that three years' purchase is fair. The new-comer, however, would not pay three times £300 (which is £900), but he would first subtract from his prospective income of £300 whatever was his market value as an assistant—we will say for sake of argument £150 per annum. He would thus, in purchasing £300, be buying an increase of £150 per annum above what he was worth as a draughtsman, and could obtain elsewhere without paying for it, and it would be on this increase of £150 that he would base his capital payment, which would thus amount to £450 instead of £900. If the business were one in which there was an obvious tendency to decline, either through the great age of the holder, or as disclosed by the books, the three years' purchase would probably be reduced to two and a half, or even two years, while any tendency to increase would probably be met by a very usual clause in the agreement to the effect that, although only a one-third share being purchased, yet all net income of the firm in excess of, say, £1,200 per annum, should be equally shared between the two partners, as any such considerable excess would obviously be due to the introduction of new blood, and to the influence of him who had recently joined.

PORCHES AND APPROACHES.

MR. FRANK T. BAGGALLAY, F. R. I. B. A., read the following paper on the subject, "Porches and Approaches," illustrating by numerous drawings and engravings before the members of the Architectural Association.

In many cases (said the lecturer) nearly as many opportunities for architectural treatment are to be found in the surroundings, the accessories, and especially the approaches, of a building as in the building itself. It is true that in the middle of crowded towns land is too scarce and dear for devotion to such amenities; unless the building be a public one or a palace. But in the open country and the villages, and even in small towns and suburbs, the meanest cottage or villa has at least, or ought to have, its proper forecourt. And many a commonplace building, great and small, has been redeemed from insignificance, many a beautiful one has been raised to the first rank, merely by the treatment of the approaches, or even by the addition of a well-designed porch to attract the eye and concentrate the attention of the passer-by.

In this country, from the time of the Druids until the last few years, there has never been any attempt to form those grandiose and impressive approaches which most other nations, ancient and modern, have deemed appropriate in the case of especially important or sacred edifices. Our Mediæval forefathers spent, however, art and money on porches and gateways with enough liberality to show that they regarded such features as of more than ordinary importance. And from the Tudor period down to the beginning of the last century, the art of contriving decent and dignified approaches to private houses was well understood both in England and Scotland, and almost universally cultivated. If people did not rise, and could not often be expected to rise, to the magnificence of Bacon's three princely courts, architects, as is proved by existing plans, and the owners of a few great houses, strove to get within measurable distance of that ideal. And even the smaller houses, whether in town or country, were generally approached through at least some sort of inclosed forecourt of a formal and architectural character, with an outer gate on which a decent amount of art and money were spent.

The ideas and circumstances of the nineteenth century led, however, to a deplorable change. Formal approaches almost disappeared with formal gardens with a vain and childish attempt to imitate the beauties of natural landscape. The hard utilitarian spirit of land and building speculation has dealt even more hardly with the forecourts of small suburban and roadside houses, which, except for a cheap gate and a bit of cast-iron railing apiece, are left to be dealt with by tenants who have but a few years' interest at most in the property. But as the love of beauty and appreciation of art grow and spread in the nation, we, as architects, are beginning to be called upon again to consider and to contrive those decent accessories and approaches without which a building, with even the architectural pretension, is but a kernel without a shell, and, even

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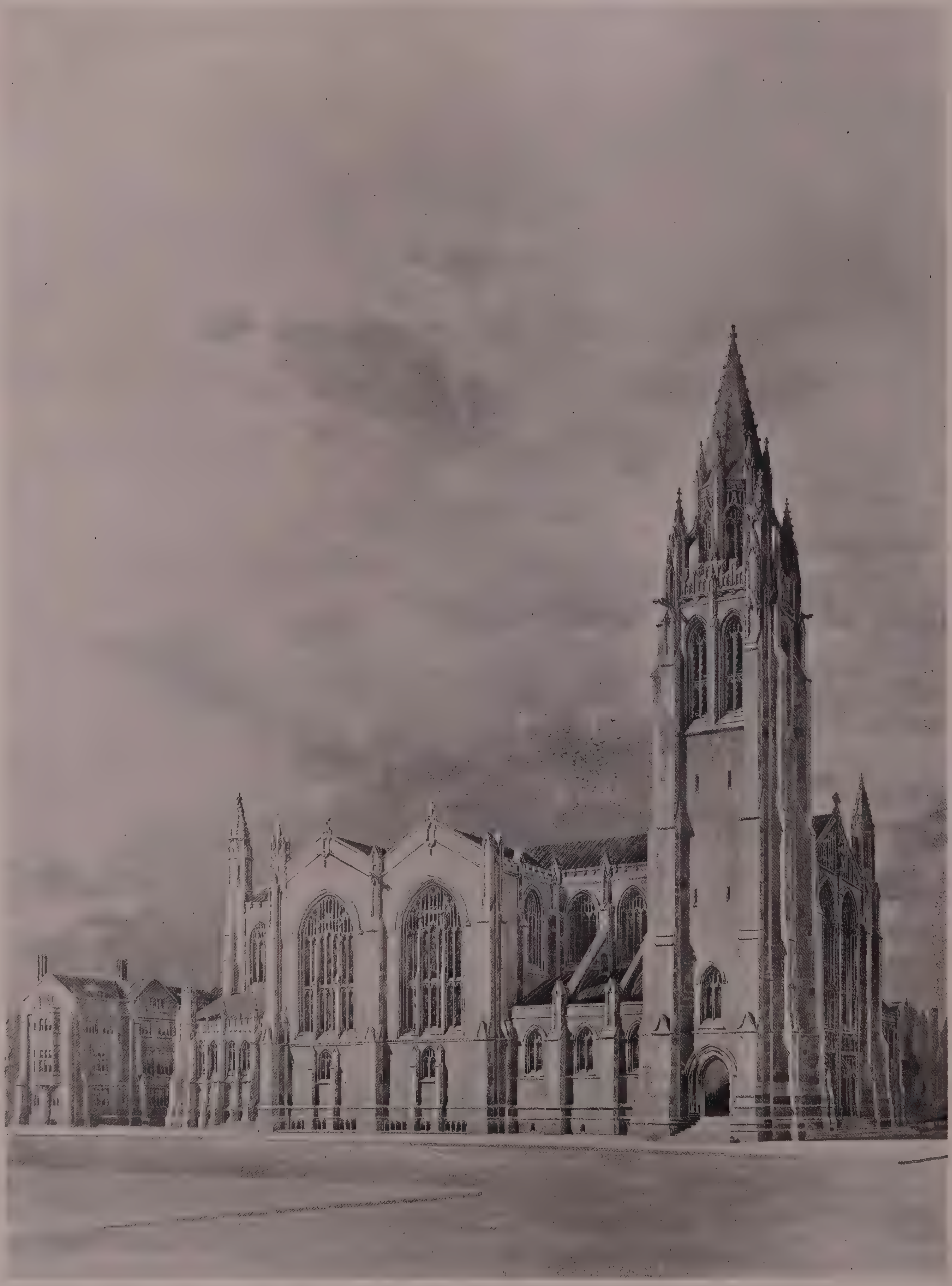

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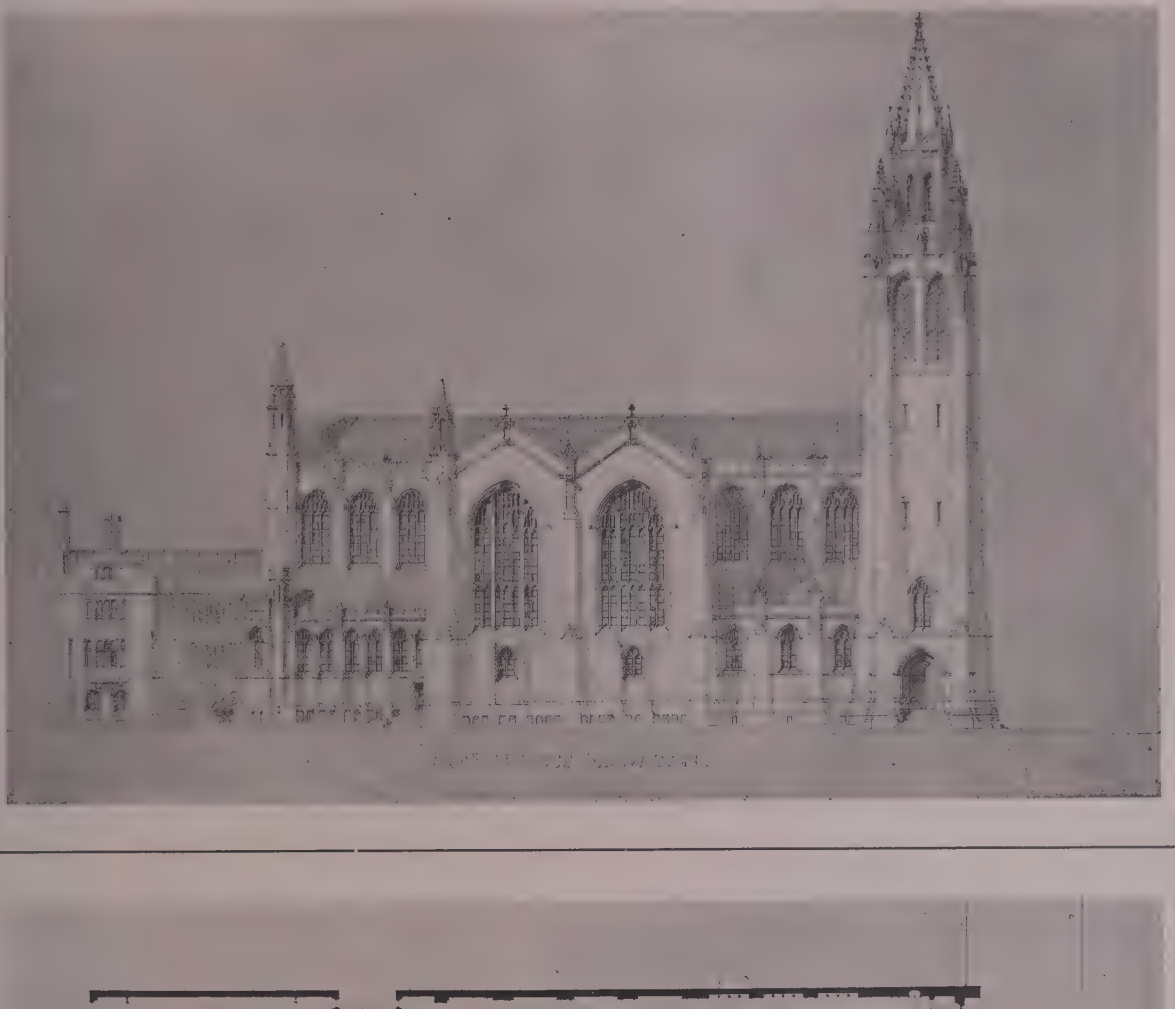

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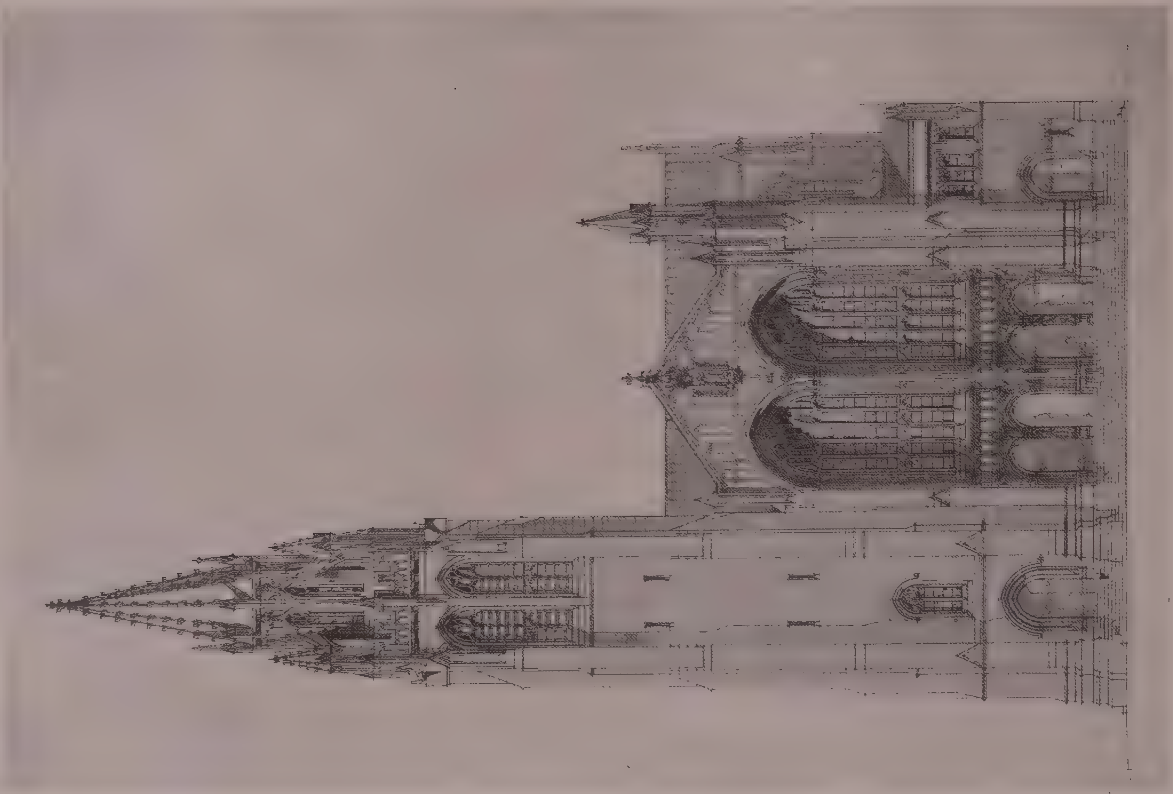

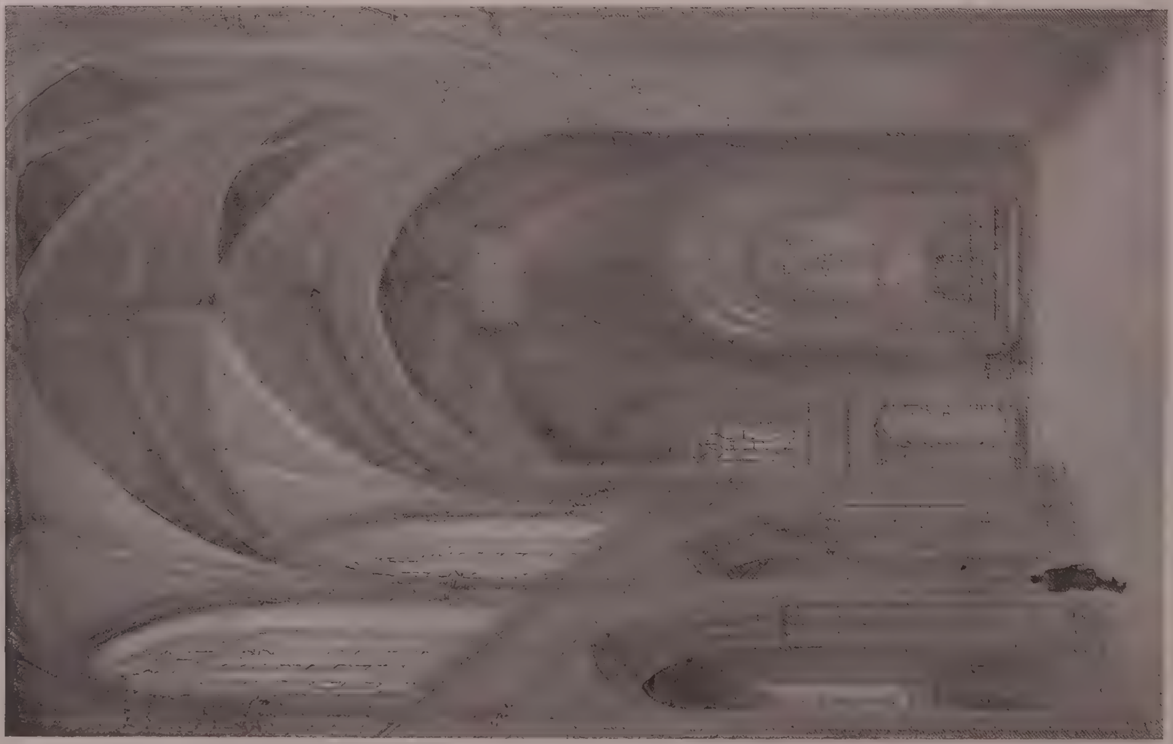

COMPETITIVE DESIGN, ST. THOMAS' CHURCH, NEW YORK.

C. C. Haight, Architect.

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with the greatest, a jewel without a setting. It is especially worthy of note that the most striking sign of the better spirit has been the scheming of a grand processional approach road to London's Royal palace. It is true that an untimely, and considering the occasion, unlooked for, parsimony on the part of the public has shorn the work, for the present, at any rate, of most of its architectural adornments. But the mere fact of its inception and execution is an encouragement to consider the question of architectural approaches generally.

The lecturer dealt in some detail with the approaches to the great Egyptian temples as among the most notable examples of the grand manner. To a great forecourt a second, and even a third was in several cases added by the pride or care of successive generations. But the most striking feature of the approach to an Egyptian temple, a unique one in the history of architecture, was the pair of great towers, or "pylons" or "sebkhets," which flanked and dwarfed the outer gate, and formed the front wall of the forecourt. They were rather exaggerated walls than towers; of little depth, but so high that they always overtopped the temple proper, sometimes by 100 per cent., and so wide that they usually well overlapped the side walls of the court. Their faces were smooth and slightly battered, and the main purpose was evidently to provide a spacious field for the illuminated texts of the sacred scribes. In front of the pylons were obelisks and colossal statues, usually seated, and in some cases the gate was approached through an avenue of sphinxes. At the opposite or inner end of the nearly square forecourt, between the court and sanctuary in the original arrangement, was either a deep open portico or an inclosed hall of close-set columns, the most important feature, architecturally, of the whole group. In most cases, when a second court was added, the arrangement of pylon, court, and hall (or portico) was repeated.

In Chaldea the temples were mere shrines elevated on steep-terraced mounds, and approached by flights of steps or winding inclines. These mounds were approached, like the Egyptian sanctuaries, through one or two forecourts with striking gateways. Several such gates are represented in the bas-reliefs in the British Museum, and usually consist of a square-headed opening flanked by square crenellated towers as if for defense. In Assyria, the Royal palaces were the principal buildings: since they stood on mounds, they must have been reached by flights of steps, with inclines, probably for the chariots. The main gateways seem to have had semi-circular arches faced with glazed tile or faïence, judging from the city gate discovered by M. Place. The responds of the arch were huge sculptured bulls with human heads, some of which have been removed to modern museums. These gates were sometimes pierced through towers, and sometimes flanked by smaller ones.

Returning to the prehistoric styles further west, the approaches of the Mycenæan palaces differed again entirely from all those hitherto noticed. They were more like the approaches to a Norman castle. The palace was built on a hill-top, and was only to be reached by a narrow road ascending the flank of the hill and exposing the right or unprotected side of assailants to the attentions of the defenders on the walls. There were several narrow gates to be passed, and they were carefully situated in internal angles of the wall exposed to a cross-fire of stones and darts. The main gate leading to the forecourt of the palace was more sumptuously treated, with internal and external porticos supported on wooden columns. The gateway on the Acropolis at Athens, the admiration of the ancient world, and called by them emphatically "the Propylæa" was merely a rebuilding, on a glorified and extended scale, of the gateway to the old palace of the kings of the Mycenæan period. The approach to the gates, curiously enough, remained the old narrow steep pathway winding round the bastion from the south. In considering Greek approaches, unless we accept partial and inconclusive evidence, we can only admire the fine judgment and unwearied industry of the artists in refining the proportions and the details of porticos such as those of the Parthenon and Theseum, wondering whether it was really worth while. Of the ambitious spirit of the Imperial Roman architects in designing and carrying out the most splendid schemes of approach, there is, on the other hand, ample evidence in history and in the ruins of some of them. Marble porticos, surrounding and leading up to spacious courts, and decorative arches, triumphal, memorial, or merely emphatic of an entrance or a particular point, were the chief materials with which they produced their effects. But they did not disdain on occasion a fine flight of steps, and, as their native temples were mostly raised on a high podium, that feature was common. Triumphal arches were more often than not erected as entrance-gates; in many cases in the provinces as the main entrance to the city. Among the well-known examples, the arch at Rimini was the south-east gate of the town on the Flaminian way. That at Beneventum was the eastern gate on the Appian way. That at Orange, in France, was the northern gate of the town. Those at the naval station of Pola in Istria, at Treves on the Moselle, at Autun and at Verona, were all city gates. The Late "Arch of Hadrian," was the gate of one of the suburbs of the town which that Emperor rebuilt. The fine arch of Trajan, at Ancona—so much finer in its erect symplicity than most of the over-enriched work of that emperor—was the entrance to the quays which he built. In Asia and North Africa most, if not all, the Roman city gates were of a similar, though plain, architectural character. In Asia the city gate was often but the end feature of a street lined on both sides with either marble colonnades or covered porticos, leading right through the town or up to its main feature. In Palmyra such a street seems to have existed before the great temple of the Sun. And, as the street did not run directly towards the temple, there was a bend to be disguised when it was desired to make the one lead up to the other. This difficulty was overcome by an arch built on the wedge-shaped plan familiar in doors on a small scale to all practical planners, but never seen elsewhere on such a scale as this. Such streets are said to have existed from very early days—170 B. C., at any rate—in Asia; but we do not hear of them on any great scale in Europe, except in the case of Constantinople, where one leads from the forum to the palace. The triumphal and memorial arches erected in Rome itself seem to have been generally isolated monuments; but the arch of Trajan was the entrance to his forum, and the forum was only the forecourt to the Ulpian basilica. The arch had a single opening, but was decorated with sculpture in the rich and heavy style which, it is suggested, was due to Trajan's Spanish taste. Some of the carving is now to be seen on the arch of Constantine. The whole group of the arch, forum, and basilica, and the small court may be looked on, from the architectural standpoint, as the approaches to the temple of Trajan, the crowning feature of the most magnificent of Roman works. Another finely-conceived approach was created in Rome by that great building emperor, Trajan's successor, Hadrian. It led to his mausoleum, now called the Castle of St. Angelo, and took the form of a bridge over the Tiber leading from the stone quay on the city side right up to the gate of the

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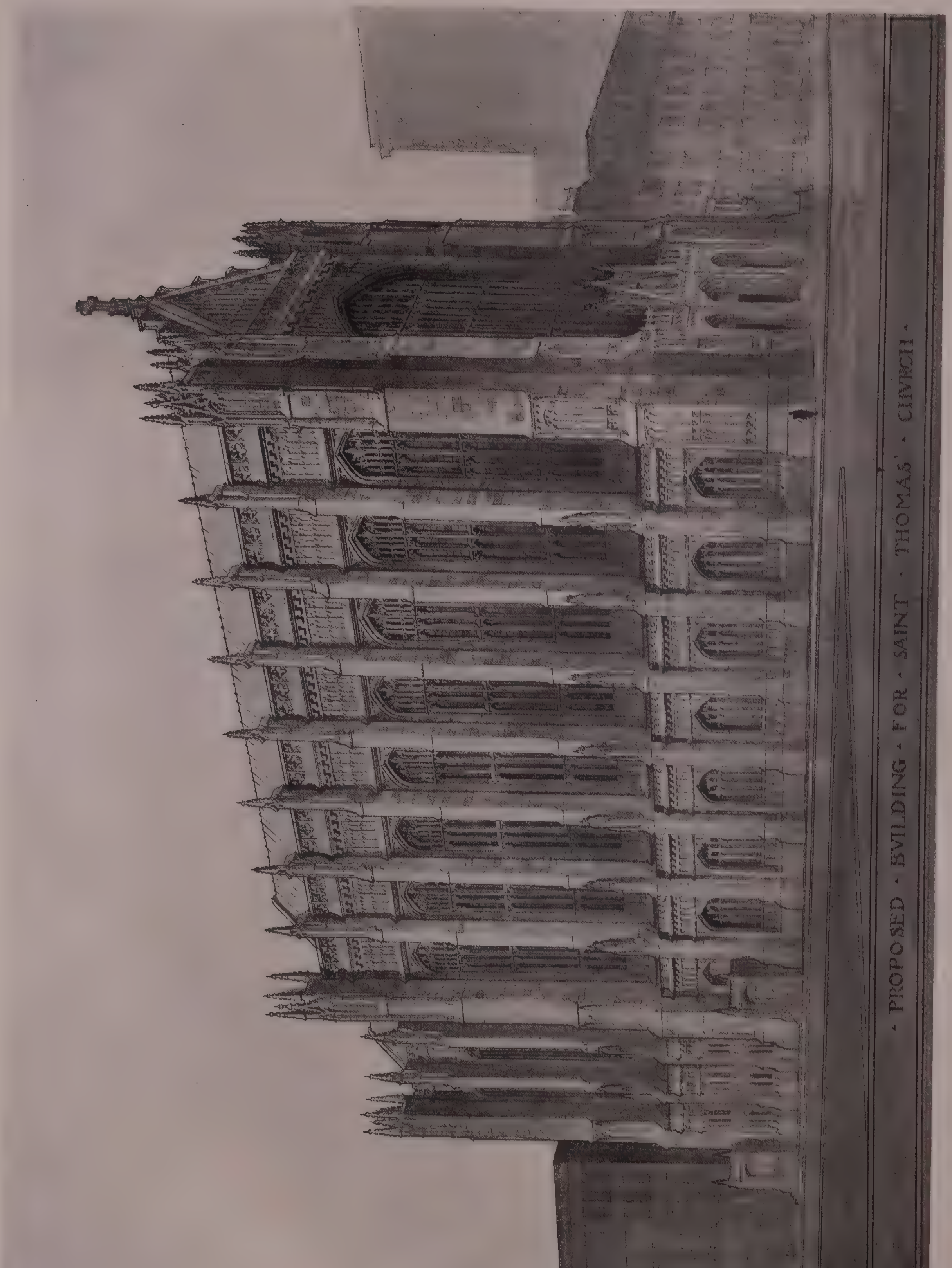
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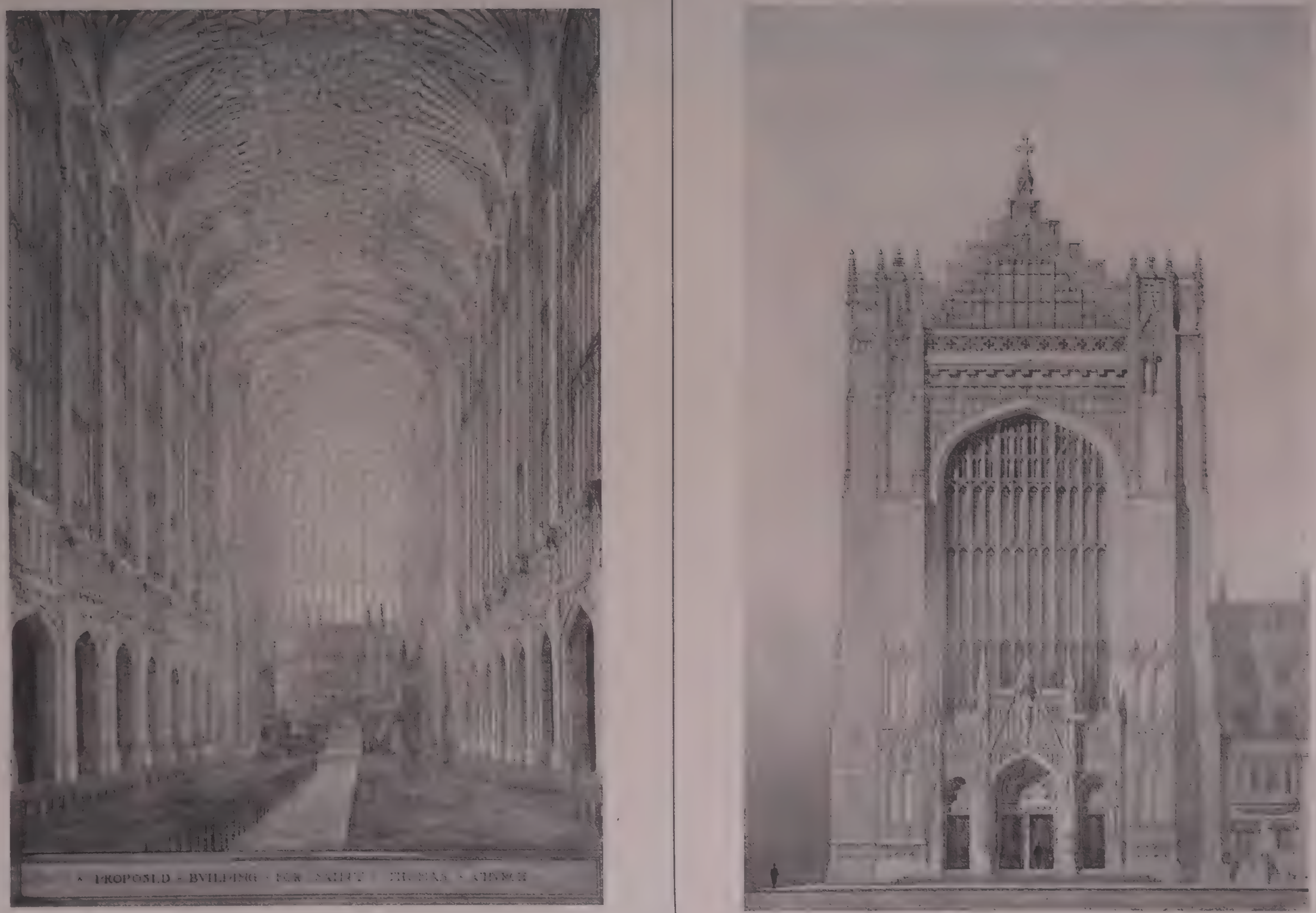
Lord & Hewlett, Architects.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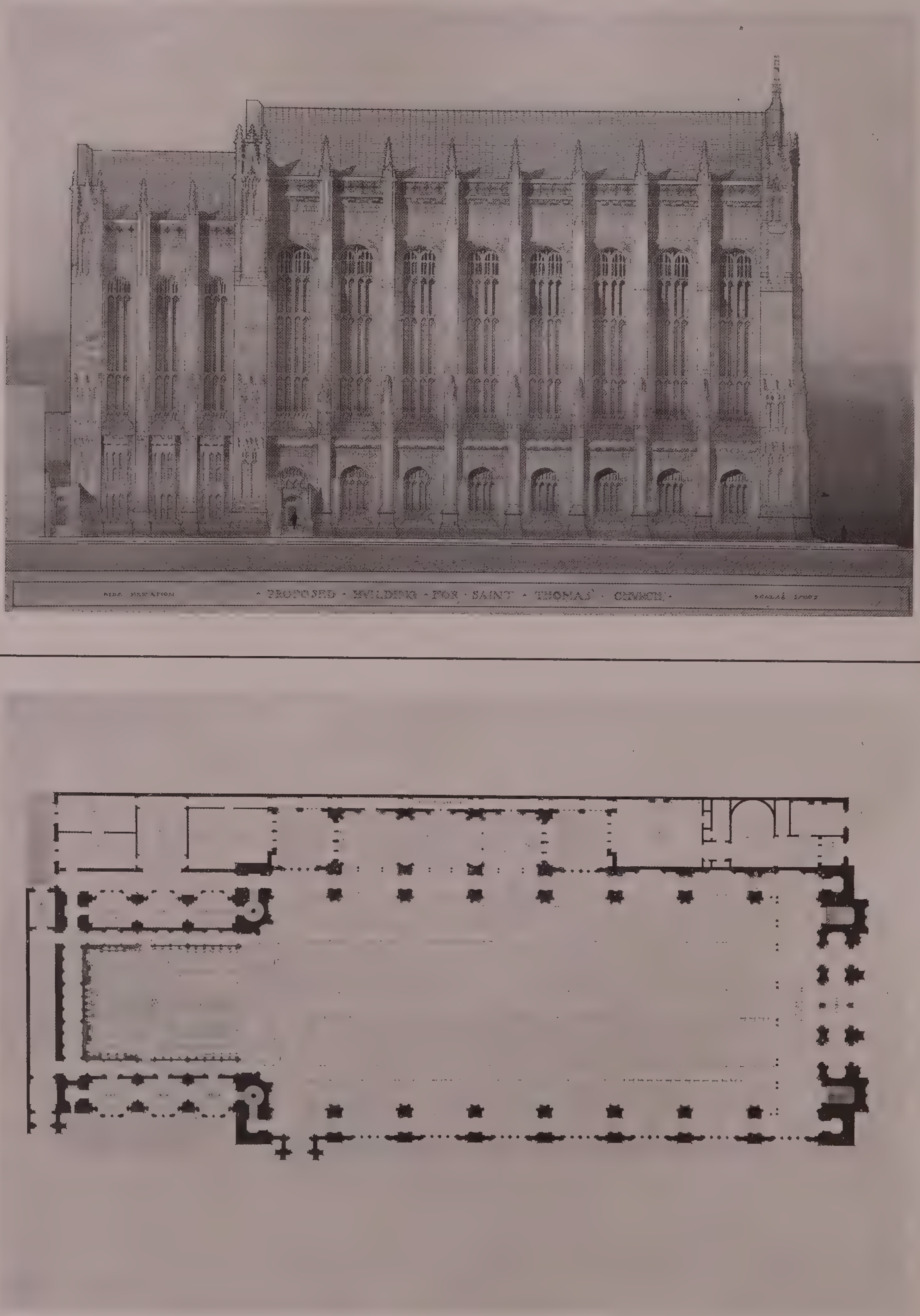

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mausoleum. There were arched gateways at the ends, which, like the decorative parts of the mausoleum have disappeared; and if it were not for Bernini's angels, the whole affair would now be very tame and uninteresting. The temptation to dwell on Roman approaches of the Classic period is great. They were so well conceived; but we will only mention one other example, that at Baalbec. A flight of over fifty steps and 150 feet wide leads up to a front close on 240 feet long, and consisting of an open portico or the Corinthian order, stopped at the ends by what are supposed to have been towers. Behind this broad porch is a hexagonal court, surrounded by a peristyle, and outside the peristyle are deep recesses. Beyond this was the great forecourt of the temple, about 400 feet square, also with its peristyle and recesses. The temple itself was raised on a podium reached by another flight of steps. The most singular feature is the hexagon court, having a striking resemblance to the plans of such buildings as the Minerva Medica at Rome, and San Vitale at Ravenna, both of which are, however, on a much smaller scale. The long portico with its towers, was built by Antoninus Pius about 160 A. D.

Of the buildings of Rome's great rival, Persia, we know but little. But the entrance to the palace of Ctesiphon under the Sassanian dynasty was too remarkable to be passed over. It consisted of a large and lofty hall, end-on to the front of the building, but recessed into it and vaulted with an elliptical barrel-vault, the major axis of the ellipse being vertical. There was no outer wall whatever at the front end, so that the appearance was something like that of a huge cave nearly as high as the wall. This entrance-hall at Ctesiphon was 163 feet deep by 86 feet wide and 105 feet high. There is a curious superficial, and, of course, accidental, resemblance between the elevations of the front of the palace at Ctesiphon and the front of Lincoln Cathedral. It is only superficial, for the great arch at Lincoln is quite shallow.

In the first few centuries after the great revolution, when Christianity became the State religion of the Roman Empire, and the capital was removed to Byzantium, architecture in both the east and the west of the empire was almost wholly occupied with the building and rebuilding of churches. Owing to constant attacks in Italy, the churches assumed on the outside something of the forbidding aspect of a fortress. Among other things, the entrance was guarded by a broad narthex, or porch, and a spacious forecourt—sometimes in this style called an atrium. The latter was surrounded by a high wall with a portico or cloister on the inside, the main object being to provide a refuge for defense in times of need. All the earlier courts have either disappeared or been rebuilt except the well-known one in front of the church of St. Ambrose, at Milan, which, though it used to be attributed to the ninth century, can hardly be earlier in the present form than the twelfth. It is not so square in plan as seems to have been usual; indeed, it is a double square. And it has cross-vaults and clustered piers. The proper place for penitents in times of peace was the porch—or the narthex. The narthex of "St. Laurence without the walls" at Rome is unquestionably made up mostly of materials of a very early date. The church was built about 330, with a narthex at the other end. But the orientation was reversed in 578, when a new nave was built, and the old narthex apparently built up and converted into a sacristy. It is not unlikely that four of the columns, which are spirally fluted, and all the Ionic caps and entablature came from the old narthex. But they all seem too good even for the fourth century, and were probably, in any case, stolen originally from some Classic building. Before the end of the twelfth century the spacious portico of the ancient world, which stretched across the whole width of a building, and was part of it, often the chief part, architecturally, was disappearing in Italy. Having given to the architecture of that country such approaches as the porticos of the Pantheon, St. Vitale, St. Ambrogio, and last but not least, St. Mark's, it had to give way in deference to the almost universal poverty of the times, to the porch, a feature proportioned to the door and not to the building. The porch has never flourished in Italy. There are plenty of those deeply-recessed doorways, of which it is always hard to say whether they should not properly be called porches. But the porch proper is rare, and, with two or three exceptions, is only found in the form of a shallow arched hood tied with an iron rod and resting on two columns, which columns often stand on the backs of lions or griffons. This form lasted from the twelfth to the seventeenth century, with changes only in ornamental details. On examination a good many of those attributed in guide-books to the twelfth century must be put down to the thirteenth century, or even later. The most remarkable of Italian church porches is the gigantic one attached to the church of St. Antonio, Piacenza, and called "Il Paradiso." The pinnacles and wheel-window are quaint and even pretty. The size and the form of the structure are unique; but how it could acquire the name of "the paradise" is a puzzle. One can only suppose it was different when first built. The buttresses look as if they were additions. Not impossibly it was stuccoed and enriched with paintings. The only other Italian church porch worth a passing reference is at the west entrance to Ferrara Cathedral. Like the last, it is unique; but it is its beauty that makes it so. However restricted one may find the subject of porches when dealing with Italy, the same cannot be said of Mediæval England and France, where churches and cathedrals afford an endless and varied series of examples, on which, it is the merest platitude to say, the artists concentrated their best work.

France claims attention first, on account of its superiority in the richness and number of first-rate examples, and also, on account of its having been rather earlier in the field. The magnificent series of the great cathedral porches allied to those at Chartres and Amiens cannot be equalled or approached by any series of existing works of any age or country, either for richness, for beauty, or for a deliberate and spirited effort to lift the mind of the enterprising worshipper to higher things. Their merit is enhanced by the fact that in outward appearance many of them fail to show as porches. Built between salient buttresses, and surmounted by galleries, parapets, and pinnacles, they are artfully confounded with, and form an integral part of, the front. Instead of projections we seem to see deeply-recessed doorways. This series, with its alternating shafts and statues in the jambs, and its sculptural tympanum and central shaft, probably owes its origin to the eleventh or twelfth century portals, of which two famous ones in Southern France, at St. Gilles, and at Arles, have survived as samples. In its later developments the coping of the gable parapet came down and joined the hoodmould at the bottom, and curving upwards ran up into a great finial, and the space within and around it was filled with light flowing tracery or sculpture. Eventually, as at Tours and St. Riquier, this aspiring moulding was snubbed off, as it were, a little about the top member of the arch, leaving a curiously-shaped panel; and the Flamboyant detail melted, almost imperceptibly, into the more classic forms of the Francois I. style without losing either its richness or its apparent

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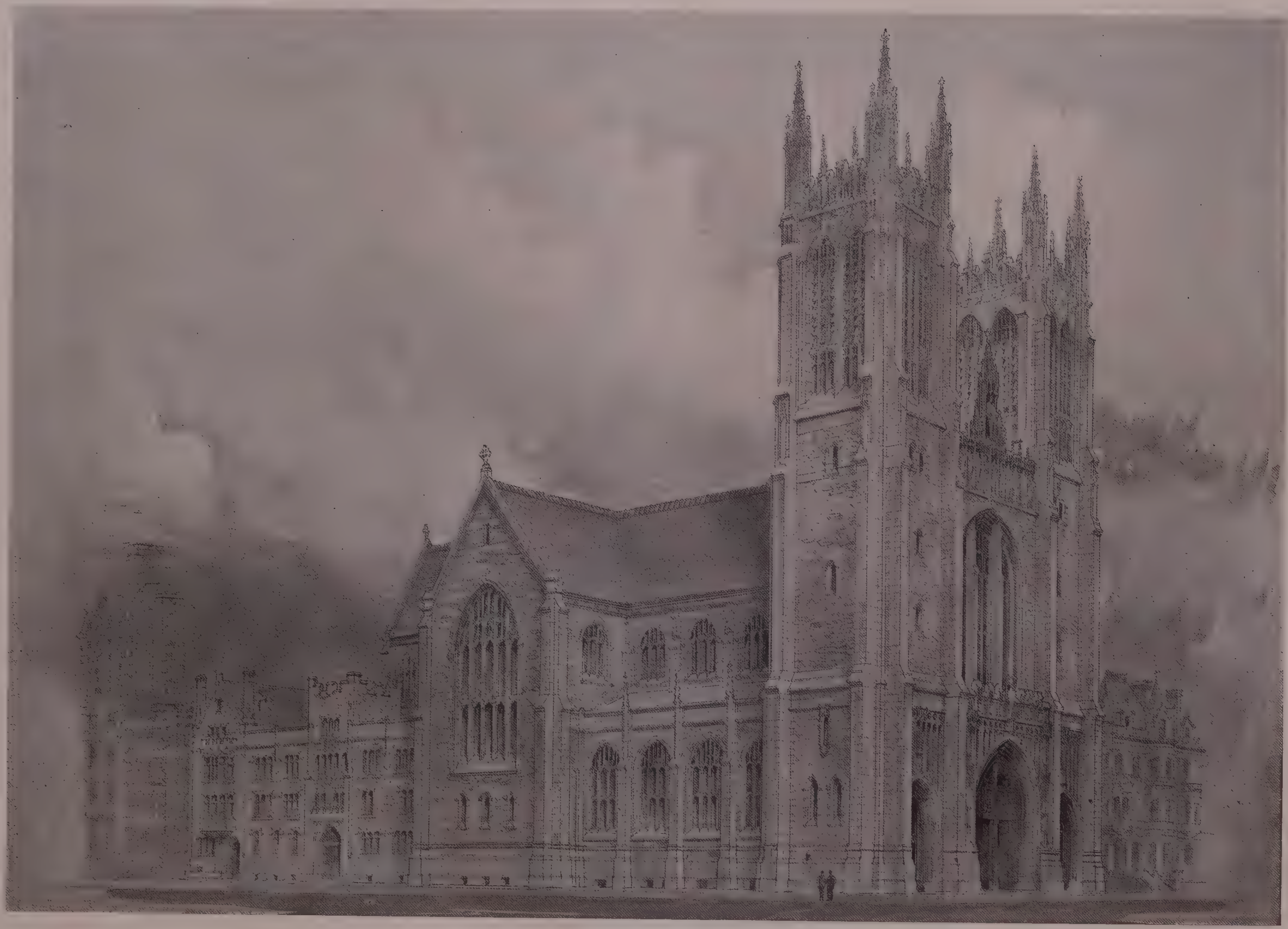

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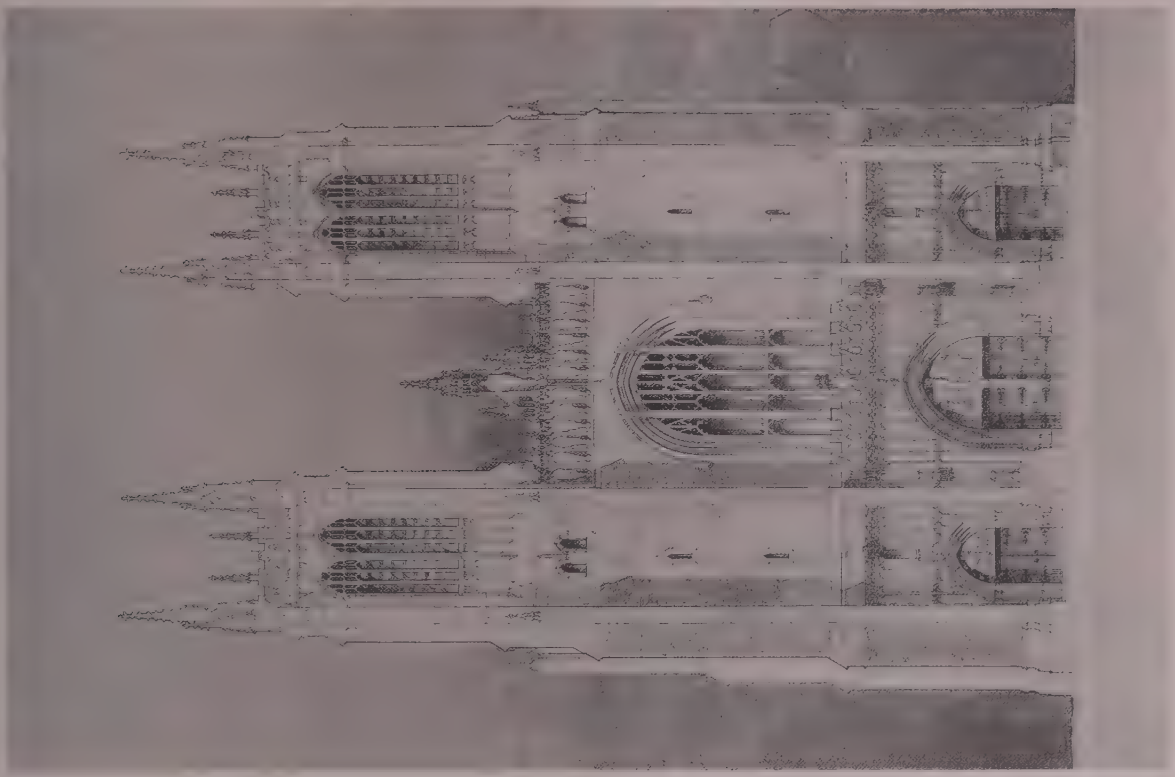
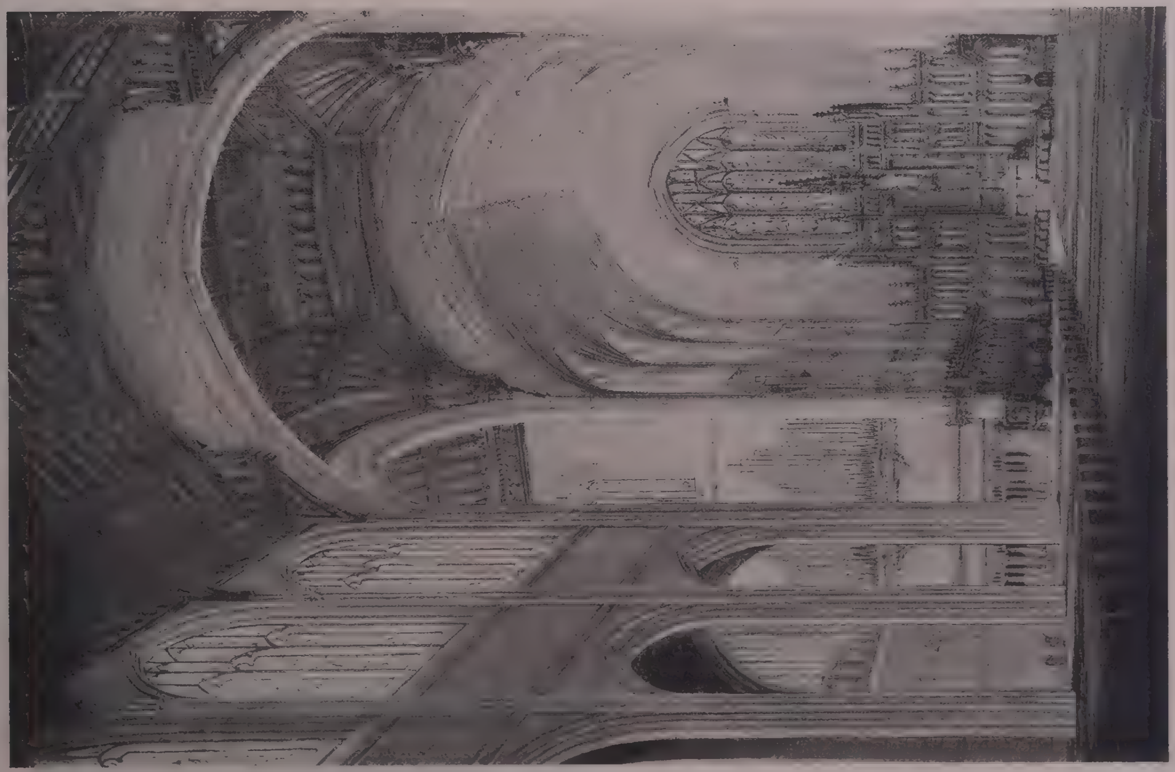
Allen & Collins, Architects.





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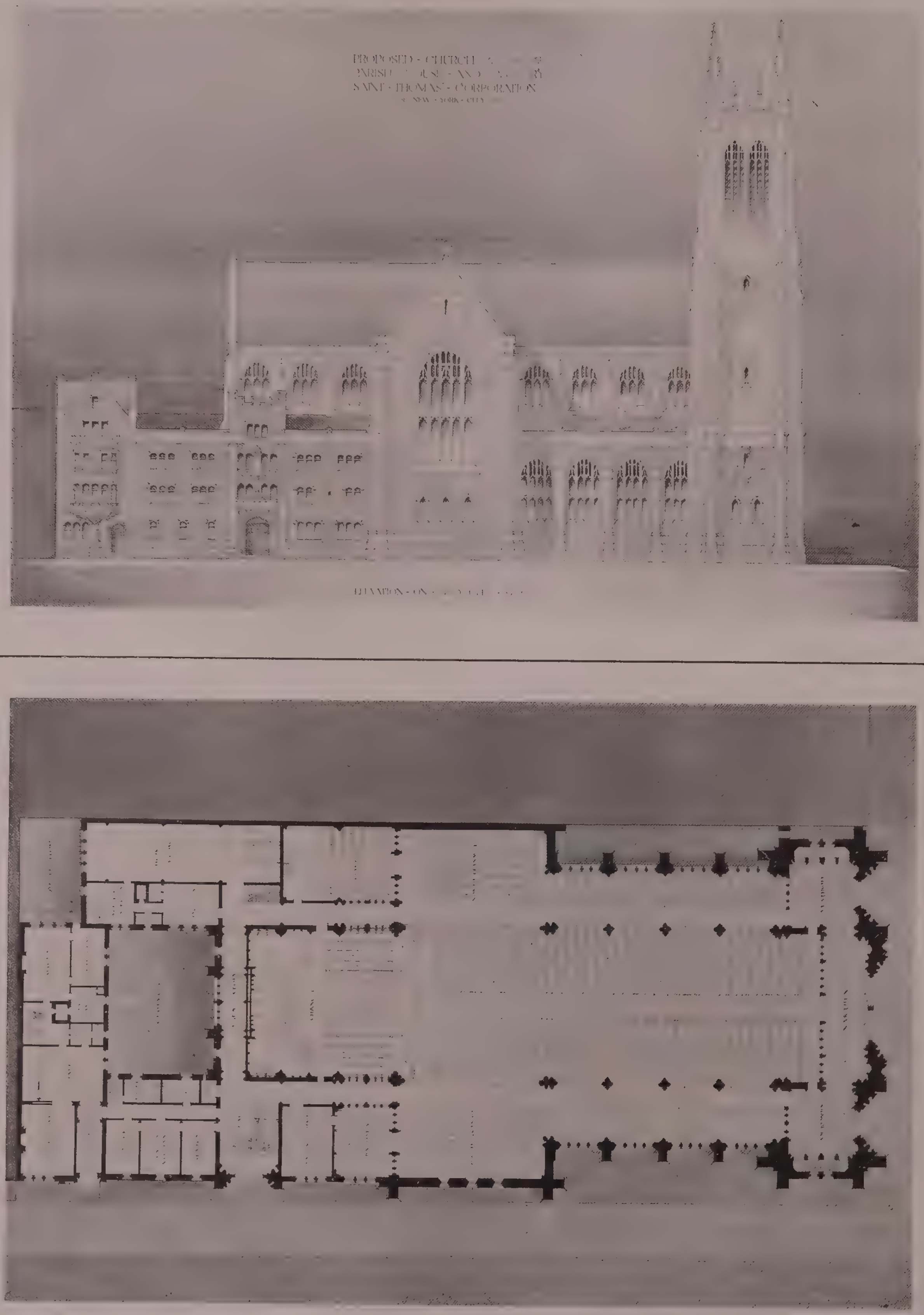

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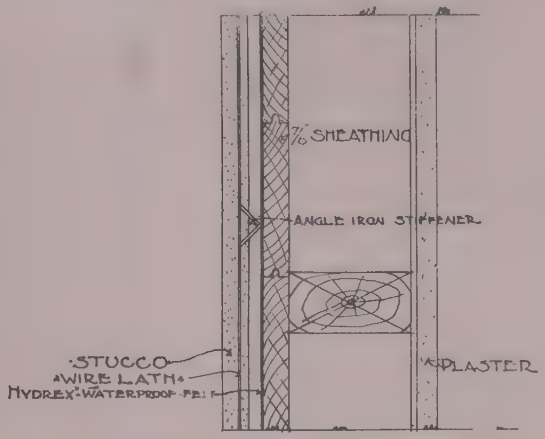
complication. These triple porches are the typical French Gothic portals, and the telling porch of the little church of St. Maclou, at Rouen, which everyone knows, and which everyone must admire, may perhaps be considered only a clever variation in plan on much the same theme. We will only mention one other French porch—an early one at the ruined church of St. Pierre, near Vezelay. It is a low building, three-aisled, of the full width of the church, and almost as much projection. It is groined from slight piers internally and its general form reminds one of the Galilee at Durham.

WOMEN ARCHITECTS.

IN the pages of a most readable little book by Mrs. John Lane, entitled "The Champagne Standard," we find a chapter entitled "A Plea for Women Architects," which should appeal to many gentlemen architects who want partners. One reason Mrs. Lane gives for the employment of women as architects is that when a woman "really doesn't know, she can guess!" We must say that from any samples we have seen in the "guessing" game of architecture, we have not felt much confidence in the method. We have seen a young lady's suggestion of plan for her mother's new house, which proved the popular idea that the art of architecture is only just putting rooms where you want them, and we have often noted the intervention of the housewife between the client and the architect with feelings of intense sympathy for the latter. The obsession of ladies in the matter of houses may be summed up in the word "cupboards." Any architect with a decent regard for diplomacy will create all sorts of odd corners in his plan, and submit them to his client with the seductive label "cupboards." It will be a small matter if the doors of rooms open direct on to fireplaces, if passages are too narrow, or if staircases are awkward, providing there are plenty of "cupboards." Anything like dignity or simplicity of plan is quite unlikely to appeal to a woman. Her sympathies would go towards "dodginess" and the creation of nooks and corners. Ingenuity should be the keynote of the design. Tortuous passages which will surprise and disappoint the burglar will delight the lady housekeeper. Anything which makes a plan really architectural would not make any appeal to the lady client, or probably to the lady architect. It is in these respects that one doubts the value of a lady's supreme authority in the creation of houses. As to her eye for comfort and cupboards, we must admit she supplies a desideratum somewhat wanting in mankind. The claims that Mrs. Lane makes for the lady architect may be partly allowed. She will warm the house comfortably, says Mrs. Lane. That is, we take it, she will have that end in view. To accomplish it she will need careful judgment as to fireplaces. and their relative positions, and the value of a heating apparatus. She will see that the interior work is well and delicately finished, says Mrs. Lane. We may admit something as to the finish, and the delicacy, but the qualification of "well" might be absent for all that. Fine finish and delicacy do not of themselves constitute art. "The American workman leaves no dabs of paint or scars of course cement," says Mrs. Lane. Well, if our authoress has any experience of good English builders, she will know that their workmen are the best in the world, and do not leave dabs of paint or scars of coarse cement. The woman architect will pay special attention to plumbing, not only in its sanitary, but also in its ornamental aspect, says Mrs. Lane. Here, again, we cannot admit that the average good architect could well be superseded by the lady, though we freely admit she might get more ornament into her plumbing. She will make a bath-room for servants, says Mrs. Lane. It would need the courage of a lady architect to put this down into the plans of an ordinary house, though here, again, Mrs. Lane's experience of good houses must be scarce if she does not know that servants' bath-rooms are frequently to be met with, even in England. Finally, says Mrs. Lane, the lady architect "will not be extravagant." At this point we must, for the moment, leave our interesting writer, for we hardly dare to say what we think about such an assumption as that.



IMPORTANCE OF DRY WALLS.

THE above plan of a wall in a pretentious residence by Bruce, Price & DeSibour, Architects, shows an excellent improvement in protection against sweating and dampness in walls—especially in stucco and cement construction.

The entire house is practically enveloped in a water and air tight, hermetically sealed lining placed under the wire-lath and stucco and next the sheathing boards.

Ordinary building paper has customarily been used for such work, but experience shows that in time the paper becomes so saturated by moisture working its way through the stucco and cement, which it may take a year or more to do, that the sheathing boards become seriously warped. Moisture is insiduous. Once in, it is almost impossible to get it out. Every precaution should be taken to keep it out.

It is not putting it too strongly to say, that the essential, the most important thing in a house, is it's "skin"—the underlying membrane, as it were, standing between it and all temperatures and tempests.

This "membrane" must be of a material specially made and adapted to withstand the moisture.

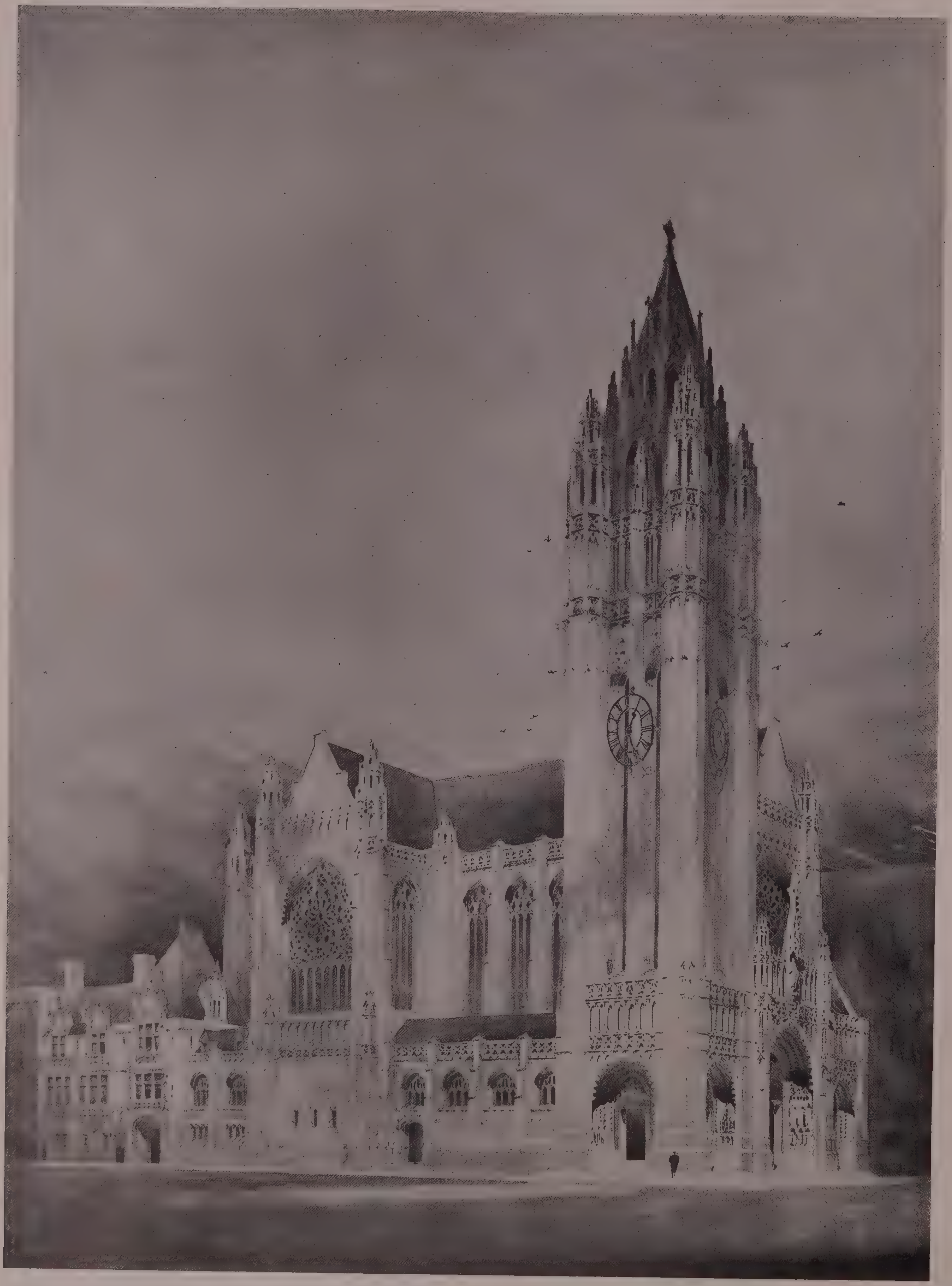
The "Hydrex" Felt shown in the above drawing is lapped 4 inches, this lap tightly cemented, and then tacked with broad-headed, galvanized tacks. The material is very tough and by a special process of manufacture is made absolutely impervious to air and water. It also affords the added advantage of insulation.

Many houses, exceedingly attractive in the artistic sense, become cold, damp, and uncomfortable simply because of failure to properly interline the walls with material specially adapted for the purpose and scientifically applied.

Dampness breeds not only decay, but disease. Germs thrive best in damp places, and more ill-health is caused from lurking dampness than is ordinarily estimated.

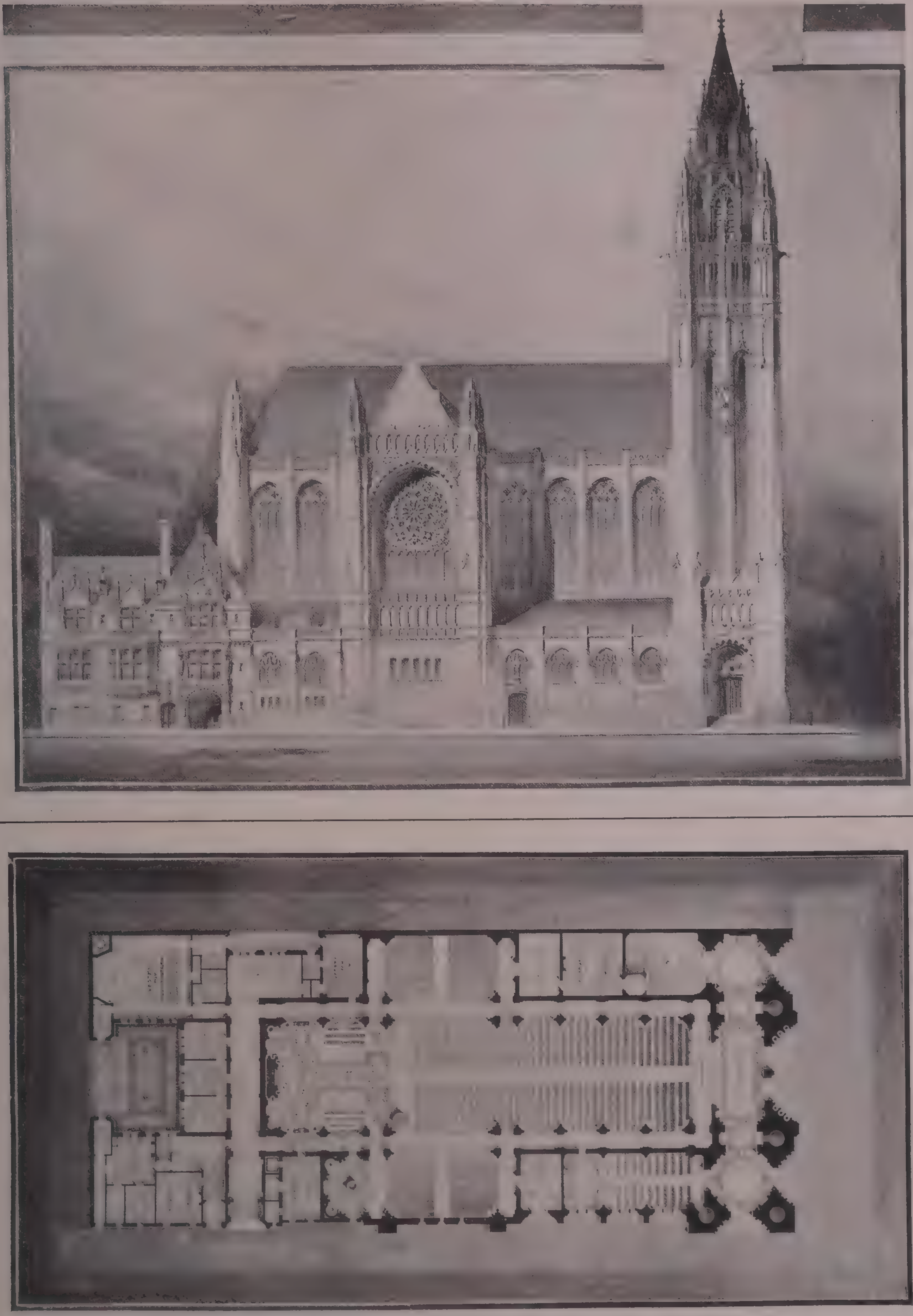
"Is your uncle Henry wealthy?"

"Wealthy! Well, it will give you some idea of his wealth when I say that he has not only built a country house, but has had all the grounds laid out by a landscape architect."



COMPETITIVE DESIGN, ST. THOMAS' CHURCH, NEW YORK.

Barney & Chapman, Architects.



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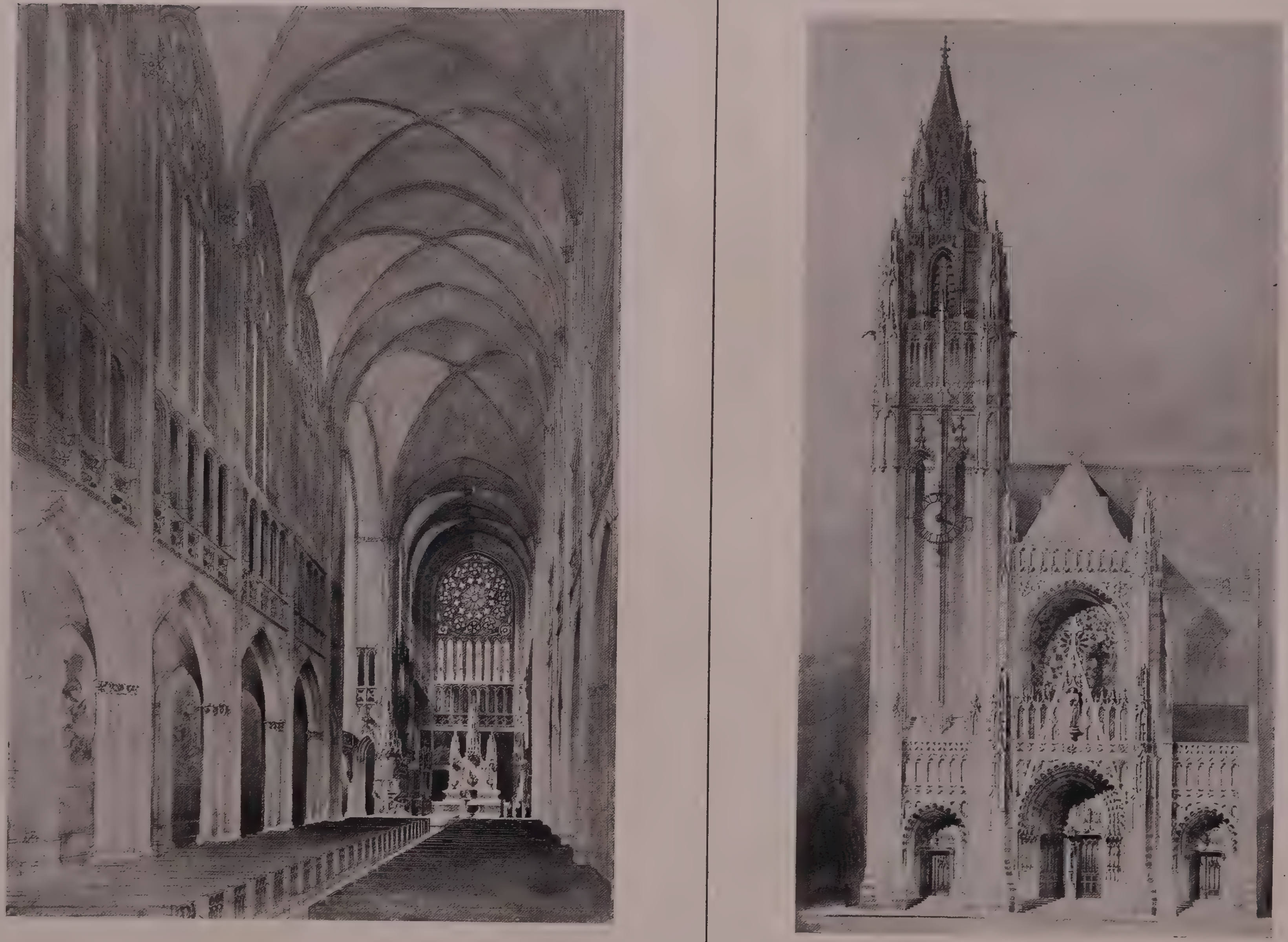

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THE SCHOOLS OF ORNAMENT.*

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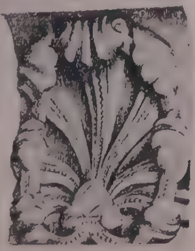
Romanesque.

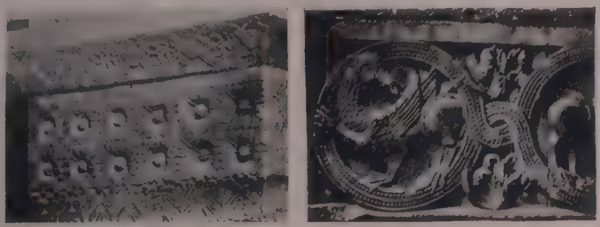
1000 to 1150 A. D. Developed by master-builders and ecclesiastical institutions from Roman remains and Eastern suggestions introduced by traders and crusaders.

ROME filled her provinces with beautiful amphitheatres, baths, basilicas or halls of justice, royal palaces, etc., and as a sequence there remained after the destruction of the Imperial City a great number of the most interesting and instructive ruins, which were converted to all sorts of uses as rapidly as the need for new buildings was felt. Many of the most ancient structures were used as quarries whence materials for the new buildings were taken, and gradually the natural inclination was to make the new like the old, but especially in regard to ornament which was copied by the builders as well as could be, and often stolen and inserted in pieces as in the Temple St. Jean, Poitiers, France; San Michel, Pavia, Italy, and in many of the early churches and ancient dwellings. New arrangements of pattern were suggested by the old, and preserve more or less of the flavor of Roman art to this day.

In different parts of the world, however, different outside influences were brought to bear, and Romanesque was modified accordingly. Thus we have Norman, Southern France, German, Spanish, and Lombard work, all of which comes properly under the general head of Romanesque. It has been well defined as the school based on and preserving Roman forms, which was founded by the inhabitants of Roman colonies in Southern France, and this has generally been accepted by the foremost modern authors, M. du Caumont so christening it in 1825. Auvergne in France is filled with the best examples of French Romanesque. Here Richardson (H. H.) sought inspiration.

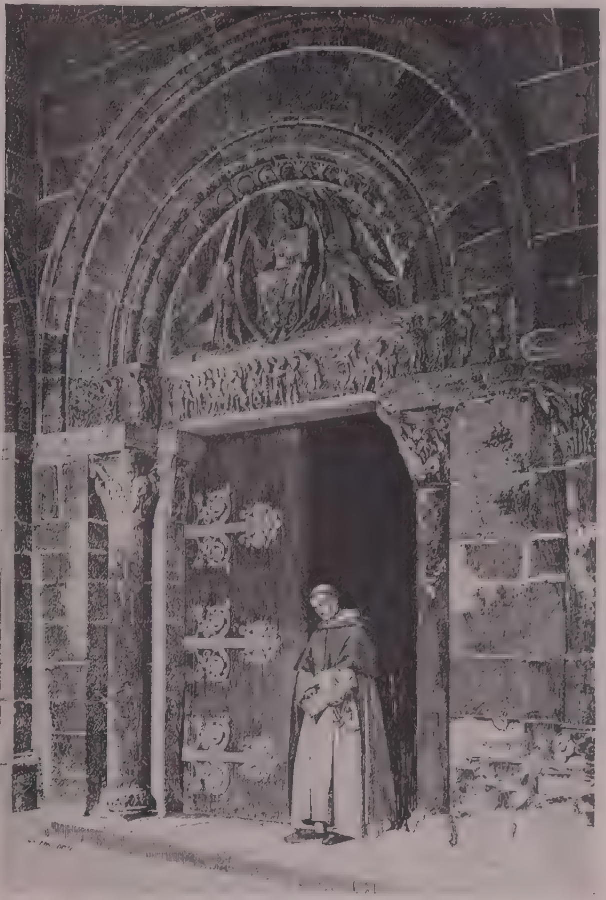


Corbel Face, Angers, France.



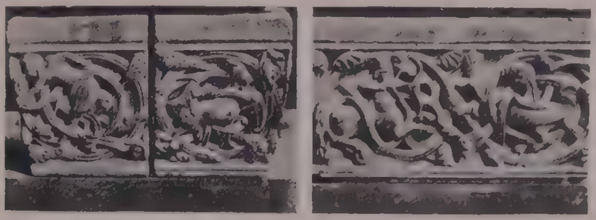
Capitals at Elne, France.

The wide extent of Romanesque work through Europe can be traced to the influence of conquest and colonization, notably in the cases of Norman invasions in England and Sicily, as well as in France.



Doorway at Perrecy-Les-Forges, Allier, France.

The characteristics though numerous, are distinguishable but hard to define. In general massiveness, though frequently in later work delicacy is noticeable. The acanthus is used with sharp points as a rule, in patterns bounded with the interlace of acanthus stems and full of vigor. Rosettes of conventional form from natural sources, dentils used in rows, bulging forms in preference to receding, the convex in preference to the concave, all of them are stamps of the school. Conventionality is its strong point as in all good schools of ornament, and yet it gives the almost perfect suggestion of natural forms without ever becoming realistic.



Capitals from Southern France, at Elne.

Animal forms are largely used, birds, beasts and grotesques in profusion, and repetition of the general ideas with changed detail, but the very rudeness and crudeness of the animals make these decorative and in keeping in the buildings of the time.

Although we have passed through a "Romanesque period" in America and are inclined to place some of Richardson's work and that of poor imitators in the same category, yet it is self-evident to the observer that to the real Romanesque and to our own experi-

(Continued page 99)

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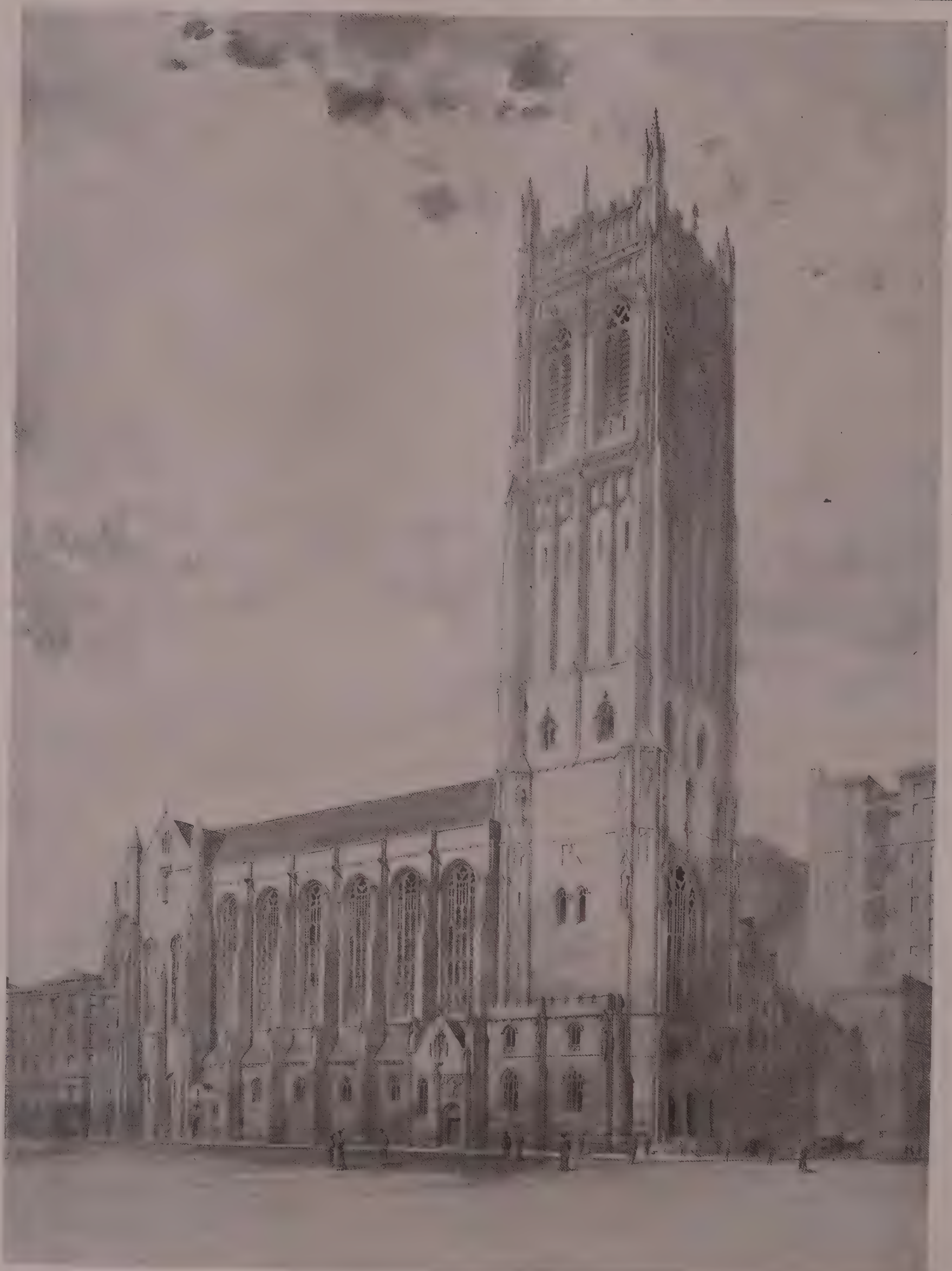
* A series of articles written by Mr. William Winthrop Kent, Architect, forming part of "A Treatise on Locks and Builders' Hardware." by Henry R. Towne, President of the Yale & Towne Mfg. Co., and Past President of the American Society of Mechanical Engineers. This book is profusely illustrated and contains more than 1100 pages, 4x6½" John Wiley & Sons, Publishers. Price, $3.00. It is the intention of the publishers of ARCHITECTURE to reprint one school in each number.



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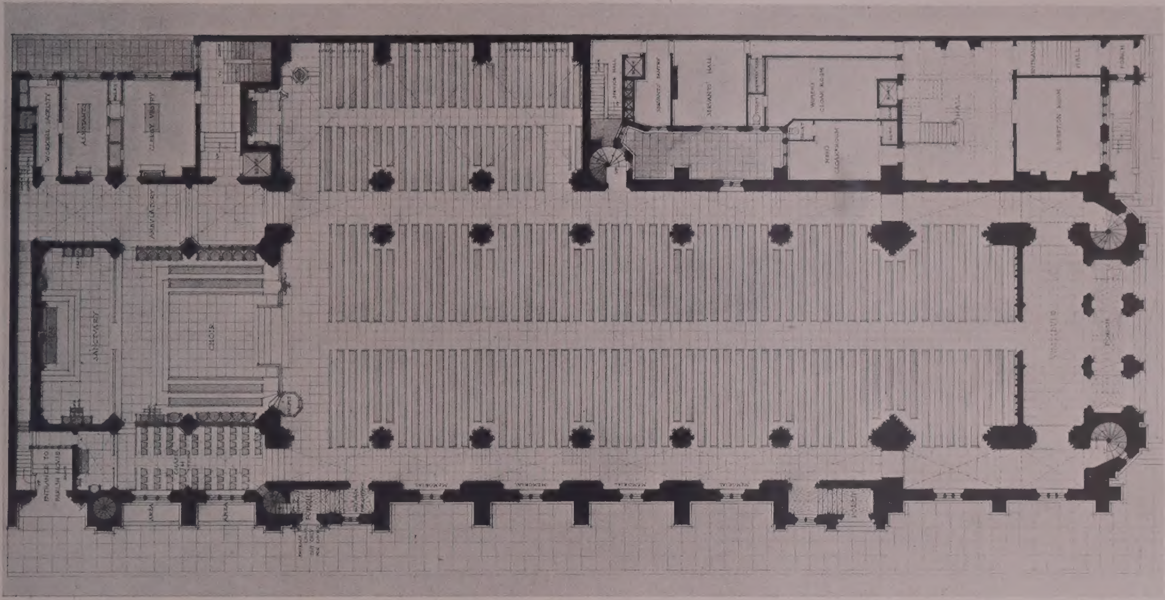

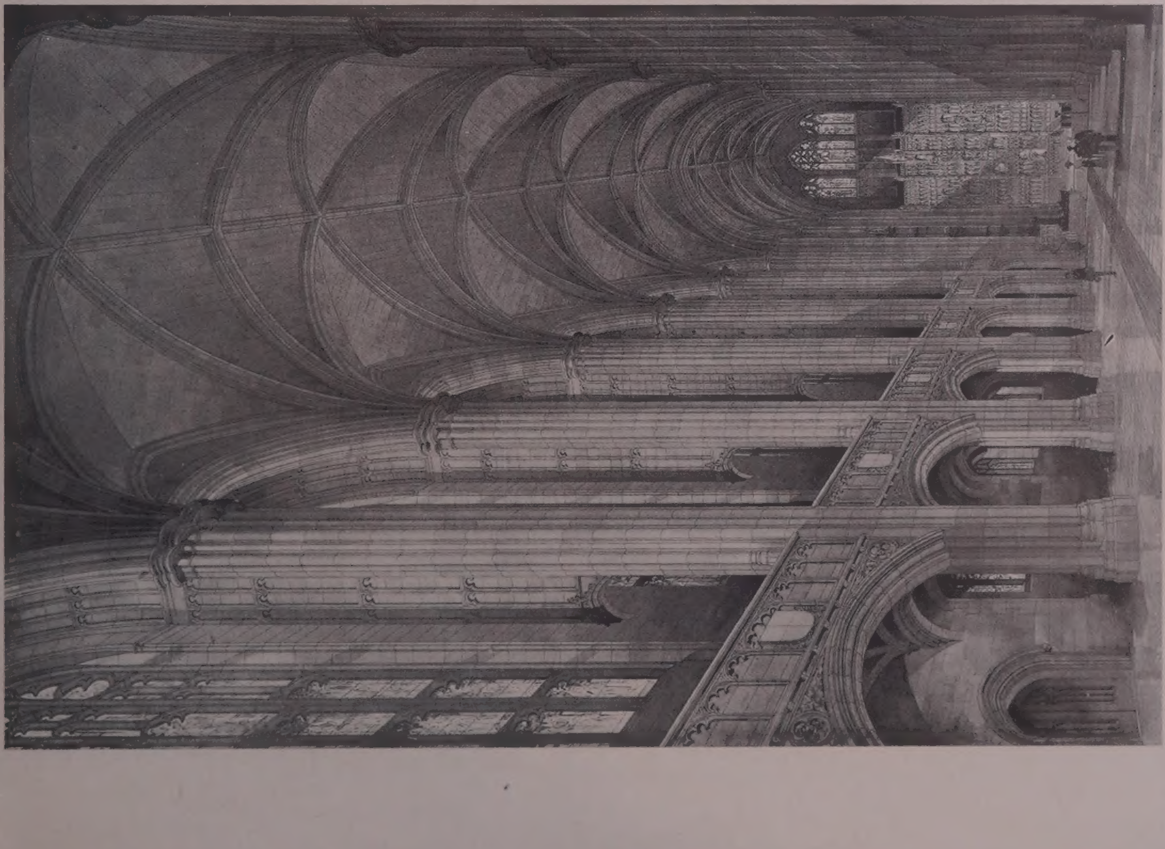

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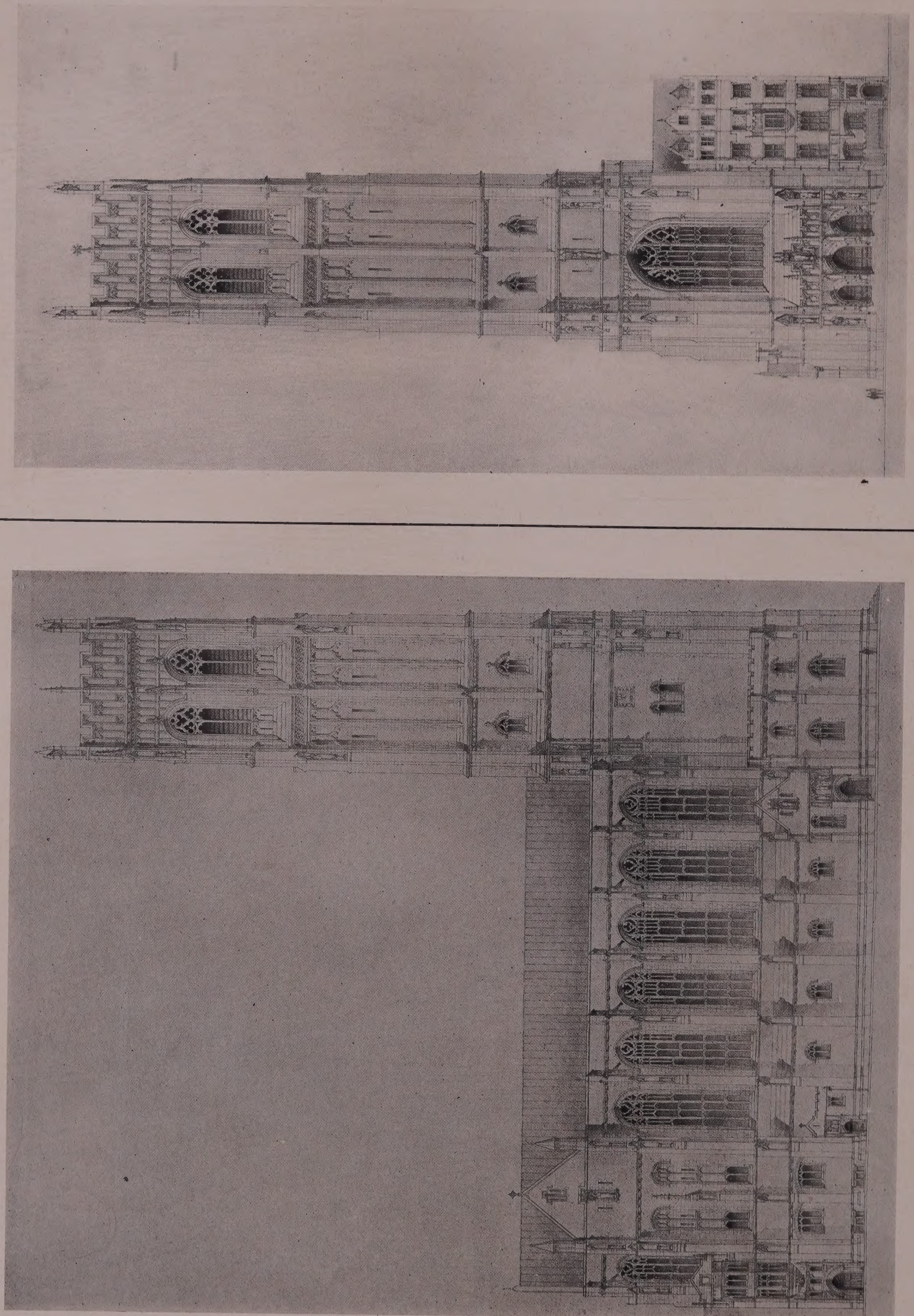

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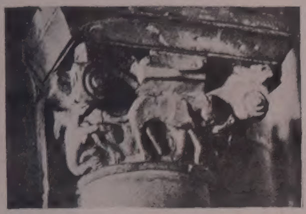
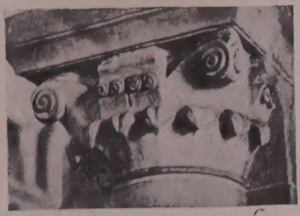
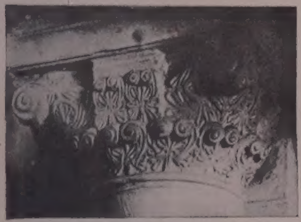
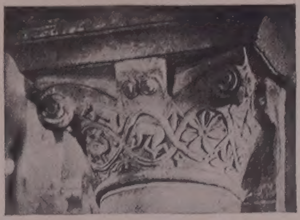

Storied Capital.


Leaf Forms.

ence with it, we owe much. It came at a time when there was special need of a return to simple dignity in design. Broad surfaces with simple window and door openings are better than the fussiness


Capital showing Budding Fronds.
H. H. Richardson's Favorite.

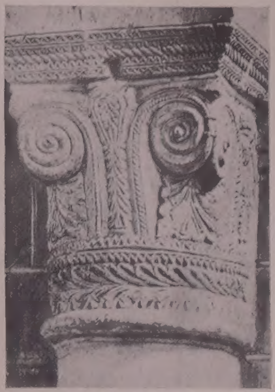

Interlace, Leaf and Flower with Animals.

of the decadent German and French Renaissance from which we suffered, and to Richardson himself special praise is due that being a "Beaux Arts man" he had the strength of mind to become an eclective and do more than to slavishly copy the school which he admired.

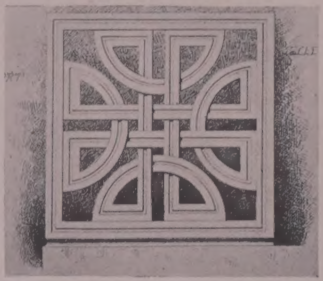
In Church of St. Sauveur, Aix.

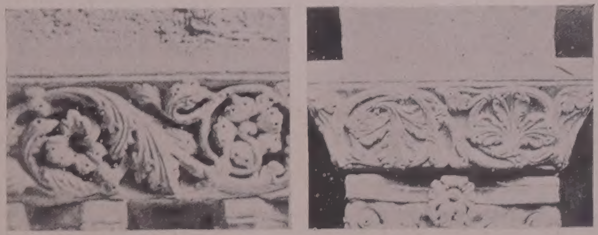
The effect of his work in the United States was almost as great on ornament as on architecture, and had he lived longer it is probable that through development of Byzantine motives of ornament combined with broad and more refined masses than those he had formerly used, we should have seen at least the beginning of a style applicable to a wide range of work,

Romanesque ornament in France and Italy is like the first faint notes of spring after the dismal winter of the dark ages following the fall of Rome. It is decidedly an awakening, because


Capital of Engaged Column.
Good Example of Simple Flat Ornament effectively used.

in spite of the temptation to continuously employ the classic fragments or copy them, we see constant evidences of a turning to nature for inspiration, which was later to lead to the realism of Gothic art. He who would deny to Romanesque art its proper place in the development of architecture and decoration, should first see the front of St. Gilles, in Southern France, with its triple entrance and its admirable use of bold, strong, and telling, if crude ornament, and also the front of St. Trophimus at Arles, not far distant. Then let him visit in turn, Elne, with its white marble cloister, and Moissac with its storied capitals, and possibly the directness, the simplicity, and the meaning of it all will appeal to him as it never has before. Much of the ornament on our best modern buildings, is so utterly prosaic, meaningless, and stupidly imitative of bad precedent, that the best Romanesque work is infinitely preferable.


Cross at Clermont, Ferrand, France.


Impost Blocks to Capitals. Southern France.

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In 1884 the firm name was changed to V. J. Hedden & Sons and was incorporated as V. J. Hedden & Sons Company on April 1, 1902, and was succeeded by the Hedden Construction Company on April 1, 1906. The officers of which are: Charles R. Hedden, President; L. O. Hedden, Vice President; E. S. Barlow, Secretary and Treasurer.

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Kilmer Building	Binghamton, N. Y.
Ossining Hospital	Ossining, N. Y.

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William K. Vanderbilt	New York City
Henry G. Marquand	New York City
William J. Hutchinson	New York City
Mrs. N. E. Baylies	New York City

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Richardson & Boynton Co's Plant	Dover, N. J.
Raritan Copper Works	Perth Amboy, N. J.
United Cigar Co's Plant	Perth Amboy, N. J.
Murphy Varnish Co. Plant	Newark, N. J.
Sprague Electric Works	Newark, N. J.
Clark Thread Co's Plant	Harrison, N. J.
Cawley Clark Co's Plant	Newark, N. J.
American Radiator Co's Plant	Harrison, N. J.
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Federal Sugar Refinery	Yonkers, N. Y.
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The First Day and Night Bank	New York City
A Large Addition to the Metropolitan Life Building	
The Essex County Court House	Newark, N. J.
St. Michaels Church	New York City
The Connecticut Savings Bank	New Haven, Conn.
Buildings for Long Island Railroad in Brooklyn.	

They have the contract for the office building at Broadway and Cortlandt Street running through to Church Street, which will be the largest office building ever erected in New York. —A—

STANDARD SANITARY MANUFACTURING CO. TO ERECT PLANT IN THE EAST.

THE interesting announcement is made that the Standard Sanitary Manufacturing Company, Pittsburgh, Pa., manufacturers of the celebrated "Standard" Porcelain Enameled baths and sanitary goods, will this year erect a large modern plant for the manufacture of these goods in the East. Land has been acquired at East Camden, N. J., directly across the Delaware River from Philadelphia, and a factory, designed upon the same elaborate scale as the great plants at Allegheny, Pa., New Brighton, Pa., and Louisville, Ky. will be constructed. The new works will be completed this year, and will employ in the various departments about 1,000 hands. The cost of the plant will be approximately $500,000. The most thorough and elaborate mechanical equipment will be installed in the new factory, in order to facilitate the various processes of manufacture, and produce goods of such noted quality as has long been indicated by the name "Standard" as well as to ensure the prompt execution of contracts.

The erection of a factory in the East was found to be an imperative necessity, owing to the enormous trade which had been developed by the company in the large cities of New York, Philadelphia, Boston, Baltimore, and other centers. The company's export trade also has grown to such huge dimensions that it was found by locating a plant near the seaboard, great savings could be effected in freights as well as raw materials, and deliveries could be made more promptly and satisfactorily. The new plant will therefore be a great convenience to the Eastern trade, as when the factory begins operations the goods can be secured quickly, and delays unavoidable in the case of long shipments will be obviated.

The Company was the first concern in the world to successfully attempt the enameling of cast iron sanitary articles with a powder (known as the "Dry Process") instead of applying the preparation in liquid form by the "Wet Process." Indeed, it was the first concern in America to manufacture enameled bath and sanitary goods successfully at all, and prior to the advent of this company in the field, the public had no faith in the porcelain enameled bath or washstand. Other manufacturers had attempted to produce these goods, but the enamel would crack and craze, the casting was rough and clumsy in appearance and invariably any enameled goods sent out would be returned. Along in the 70's this company began a series of experiments to learn the secret of the manufacture of perfect porcelain enameled ware and by persistent efforts, succeeded in devising means and methods of manufacture that had never been equalled. —A—